NOT JUST CARTOONS

NICKTOONS!

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NOT JUST CARTOONS: NICKTOONS!

Nickelodeon is the #1 entertainment brand for kids.

From its start, Nickelodeon forever changed kids' TV programming by putting kids first. In 1991, Nickelodeon transformed the TV landscape again with the launch of original animated series called Nicktoons. With an emphasis on creator-driven shows and a willingness to take risks, Nicktoons revolutionized the way TV animation was made.

Not Just Cartoons: Nicktoons! **is the first book to collect more than thirty of Nickelodeon's groundbreaking cartoons into one splat-filled volume. Fans will soak up the behind-the-scenes access to their fave shows—whether it's seeing the original claymation figures from the loveable hit *Hey Arnold!*, original animation cells from the absorbing *SpongeBob SquarePants*, or the irreverent *Ren and Stimpy* characters like you've never seen them before. The creators and producers behind each show recall how a kernel of an idea transformed into a fully realized cartoon. There are the sketches that creators brought to their pitch meetings, storyboards that show how the writers and illustrators plan their shows out, and tons more. *Not Just Cartoons: Nicktoons!* is as inventive as it is informative—this book is a must-have for every animation enthusiast, design aficionado, and cartoon fan alike!**

Text by
Jerry Beck

Designed by
Nickelodeon Brand Group

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Aaahh!!! Real Monsters, *Rugrats*, *The Wild Thornberrys*, *Rocket Power*, *All Grown Up*, and *As Told by Ginger Foutley* created by Klasky Csupo, Inc. *Rocko's Modern Life* created by Joe Murray. *Hey Arnold!* created by Craig Bartlett. *The Angry Beavers* created by Mitch Schauer. *The Fairly OddParents* and *Danny Phantom* created by Butch Hartman. *SpongeBob SquarePants* created by Stephen Hillenburg. *Kappa Mikey*™ and © 2005 Kanonen & Bestreichen, Inc. ALL RIGHTS RESERVED.

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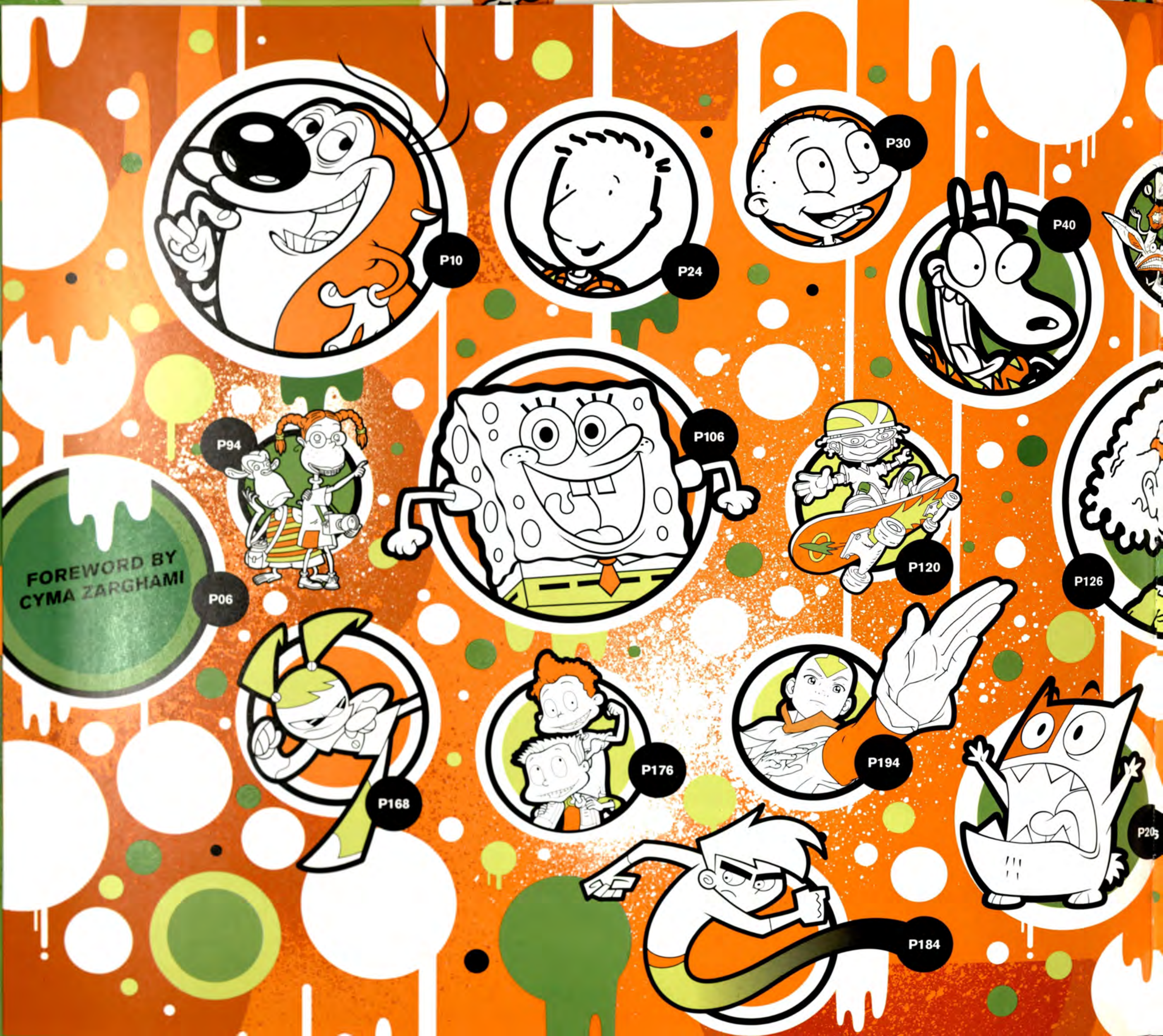
SIGNED BY NICKELODEON BRAND GROUP.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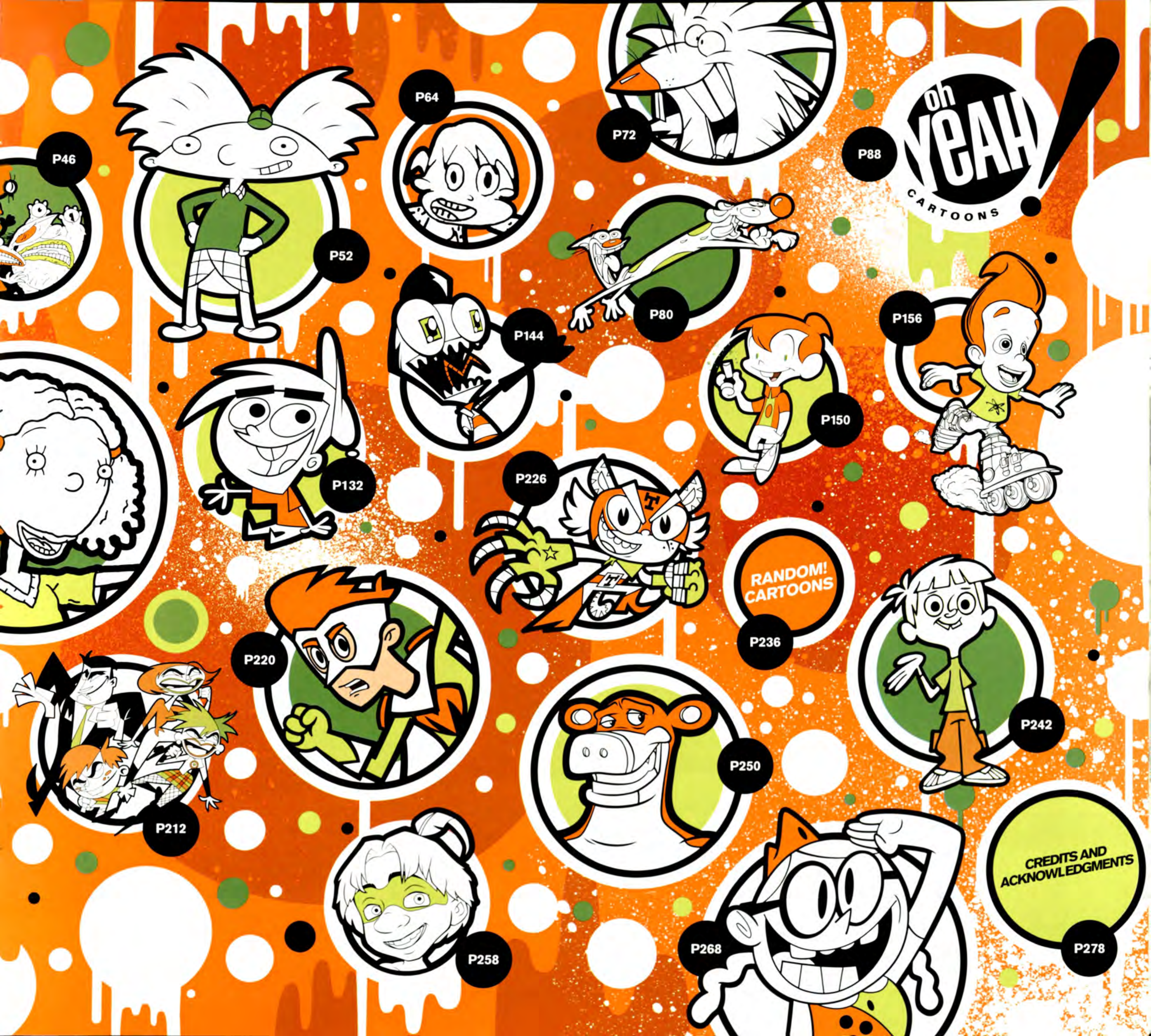
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FORE

CYMA ZARGHAMI, PRESIDENT, NICKEL

WORD

ODEON/MTVN KIDS AND FAMILY GROUP

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Since the launch of the first Nicktoons in 1991 we have been committed to cultivating fresh, original ideas that have birthed some of the most beloved and funniest characters in animation history. In the years that have followed, we have innovated and expanded beyond our wildest dreams and now—believe it or not—have the good fortune to celebrate more than fifteen years of Nicktoons.

In the late 1980s and early '90s there was very minimal original programming for kids, and the entertainment world was ripe for an animation renaissance. The creative leaders at Nickelodeon, like Vanessa Coffey, Mary Harrington, Gerry Laybourne, Herb Scannell, Geoffrey Darby, and Albie Hecht, saw a void that was begging to be filled. Big fans of animation, they admired the great creators such as Chuck Jones and others, and set out to bring back original, creator-driven animation for kids.

Nickelodeon opened the door for a new generation of storytellers and artists. We began modestly—and deliberately—with three Nicktoons that were as different as programs could be in their look, pacing, and writing: *Ren & Stimpy* from John Kricfalusi; *Doug* from Jim Jinkins; and *Rugrats* from Arlene Klasky, Gabor Csupo, and Paul Germain. The three premiered together in August of 1991, and Nicktoons were born. The audience was thrilled. It was immediately clear that Nicktoons would always be a key component to the Nickelodeon success story.

Ren & Stimpy was a shocking, brilliant meteor of a hit that followed the gross-out misadventures of its two mismatched stars; Doug Funnie was a softer, more sensitive character with a best friend named Skeeter, who was colored blue, and a pet dog named Porkchop; and the Rugrats, with their large, oddly shaped heads and features, came to literally embody the Nickelodeon philosophy by looking at the world from the rug up, and grew to become our first megahit. Angelica Pickles was a role model for many of us at Nickelodeon, and Klasky Csupo went on to become one of the biggest animated hit makers in history following *Rugrats* with *Rocket Power, The Wild Thornberrys, As Told by Ginger* and *All Grown Up.*

The success of these first three Nicktoons brought us more and more creators and emboldened us to take more risks: a show about a kid with a football-shaped head who lives in an inner-city boarding house with his grandparents—*Hey Arnold!*; one about a wallaby named Rocko and his cow-buddy Heffer—*Rocko's Modern Life*; a cat and a dog connected at the torso—*CatDog.* There was a pipeline of new talent being developed in writing, drawing, and voicing. Many of the people associated with those early Nicktoons went on to develop their own ideas and creative voices, and they all told great stories.

SpongeBob creator Steve Hillenburg was a director on *Rocko;* and the great Tim Curry was a voice on *Aaahh!!! Real Monsters* well before becoming Nigel Thornberry. Nickelodeon decreed it would have no house style, and over the years we've championed everything from traditional 2-D to the experimental "chuck-a-mation" of *KaBlam!,* our first CGI cartoon, *The Adventures of Jimmy Neutron, Boy Genius,* the anime inspired *Avatar,* and the flash animation of *El Tigre.*

Creator-driven animation was back, and now all that was missing was a home for the creators. In 1997 we finished construction on the state-of-the-art Nicktoons Animation Studio in Burbank, California. It was the first new animation studio built in L.A. in more than thirty years, and it quickly became a magnet for talent in the animation community. There, in the colorful art deco building, our artists and writers ruled. In one corner, *SpongeBob* was being perfected. In another, Butch Hartman was putting the final touches on *The Fairly OddParents.* The building oozes creativity and is busting with talent, with creators producing the next generation of animated stars.

What follows here is a celebration of the talent that's brought kids some of the most beloved animated characters of the past twenty years. Like their inspiration, Looney Tunes, Nicktoons were built to stand the test of time. Put on an episode of *Ren & Stimpy, SpongeBob SquarePants,* or *The Fairly OddParents* today or ten years from now, and I guarantee kids and adults will laugh. Nicktoons will always be a calling card that sets Nick apart. As new technology, formats, and platforms emerge, we will remain true to mining the passions of creators and staying out of their way to let them bring kids great animation and entertainment. I hope you enjoy the book.

REN & STI

REN
and
STIMPY

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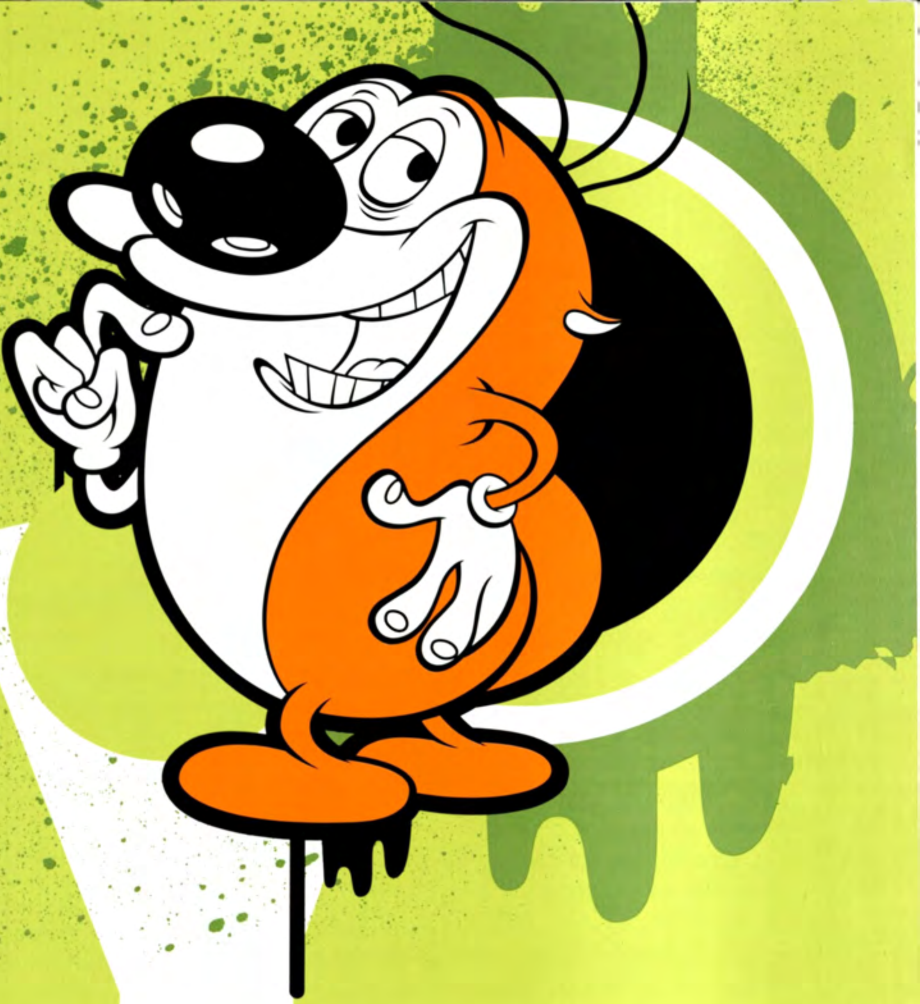
&

MPY



8/11/91 TO 12/16/95. 52 EPISODES.
CREATED BY JOHN KRICFALUSI

“I LEARNED A VALUABLE LESSON: EVERY ELEMENT THAT TOUCHES YOUR HANDS HAS CREATIVE POTENTIAL—USE IT.”

John Kricfalusi, Creator: A friend in the business told me that Vanessa Coffey was starting up an animation department at Nickelodeon and was looking for new projects that had nothing to do with toys, existing characters, or network-style shows. She wanted artists who had actually invented a show themselves, really believed in what they were doing, and loved their own characters.

So I make my pitch to Vanessa on the twelfth floor of the Universal Studios Hotel. It's the middle of summer, the air-conditioning had broken down, and it's about 110 degrees. I'm covered in sweat because I'm acting out my pitch, jumping around the office and doing backflips. Once I start going, even if the person is in terror, I have to finish the story. I'm panting, out of breath, and wheezing, because I had asthma back then. Vanessa says, "I can't go back and tell them what you just told me, not like that. I'm going to have them fly you out."

Within days I'm in New York, pitching all over again to the Nick execs, and everyone is terrified. I'm jumping across the table, grabbing people, pulling them around, and Vanessa's laughing. Everybody else is looking at her like, "Get this guy out of here!" In comes Gerry Laybourne, the president of Nickelodeon then, saying "What's going on here?" Vanessa says, "Here's the guy I was telling you about."

Everyone is looking up at Gerry as if to say, "Please save us." I go back to my pitch, and at the end of the meeting I demonstrate some scene where I jump up and down. My asthma inhaler flies out of my pocket and hits Gerry right in the chest. Gerry is shocked for about half a second, then shakes her head, looks around the room at the other execs, points at me, and says, "Buy something from this man!" And then everybody cheers and claps, and slaps me on the back.

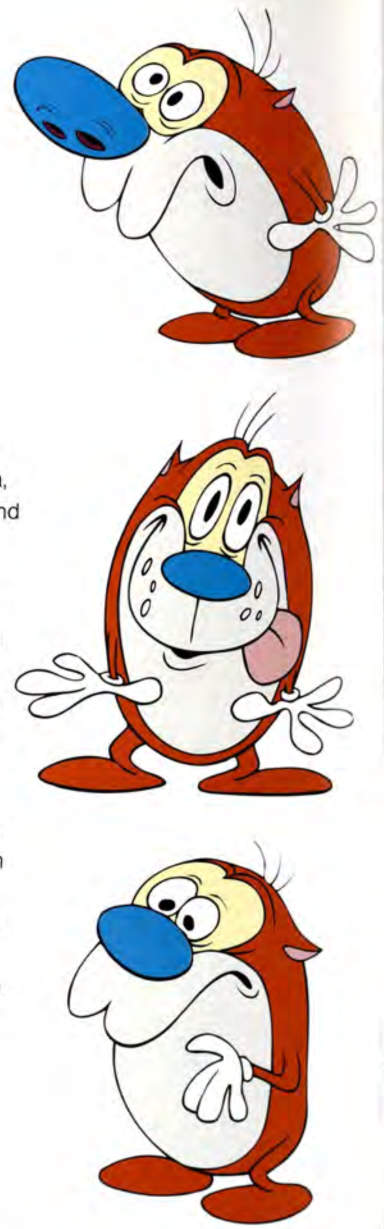
Two days later, back in L.A., Vanessa called and said they wanted two shows: *Jimmy the Idiot Boy* and *Ren & Stimpy*. I decided to do just one show because I thought two would be too much to start with. The show we did was *Ren & Stimpy*. When I first pitched it to other networks, there were actually some kids in the show. Ren and Stimpy were simply the pets of a boy called Donny Chicken Child, the son of George Liquor. There were two mean kids named Slab and Ernie, and a kid who always got picked on named Bobby Bigloaf. There was no way I was going to pitch *Ren & Stimpy* naked and raw the way they were—this insane little dog who slaps this cat around! Vanessa, though, said to lose the kids and go back to pure Ren and Stimpy; so I did, and they became stars.

I said to Vanessa, "Why don't we make cartoons the real way, like back in the days when they didn't use scripts?" I explained that we would come up with a premise, have a gag session with all the cartoonists, and come up with even more funny gags, then make a longer version of the premise and use it as an outline for the cartoon. All the most successful cartoons were made that way. Vanessa said, "Go for it."

One of my big fears for *Ren & Stimpy* was the music, because music had died by the 1980s. Everybody was doing "bing-be-boing-bing" synthesizer cartoon music instead of orchestral music, which, for me, is the only kind of music that works with animation. Once in a while you can throw in a rock 'n' roll song, but it doesn't work as background music. You need orchestral music, because it allows you to tell the audience how the characters are feeling without having to use words. If you have to explain everything in words, you're not making a cartoon, you're writing a novel, and you're in the wrong business.

Play some sad music in the background, draw your character looking sad, color it in sad colors, and light it just right—when you combine all of these elements, you can intensify whatever emotion you're trying to get out of your audience. This is what cartoon writers don't get: they think it's all in the script, and they think you don't need anything else. But sound is so important in cartoons, and so is picture. Everything is more important than the script.

I learned all kinds of tricks about how to cut music and build up scenes. For instance, certain stand-up comics might have material that's not very funny, but their delivery is so funny that it doesn't matter. If a comedian's timing and expressions are funny, that makes his story ten times funnier. So I learned a valuable lesson: every element that touches your hands has creative potential—use it.



This Page: **Classic Stimpy.**

Opposite Page: **The original storyboard panels for the pilot, *The Ren & Stimpy Show*, drawn by John Kricfalusi in 1990. Note that the character's full name, Ren Hoëk, was prominently featured.**

S p u m c o

MAINTITLE REN HÖEK + STIMPY NICKELODEON PILOT.

SHOW NO. 000001

DESCRIPTION

ACT NO.

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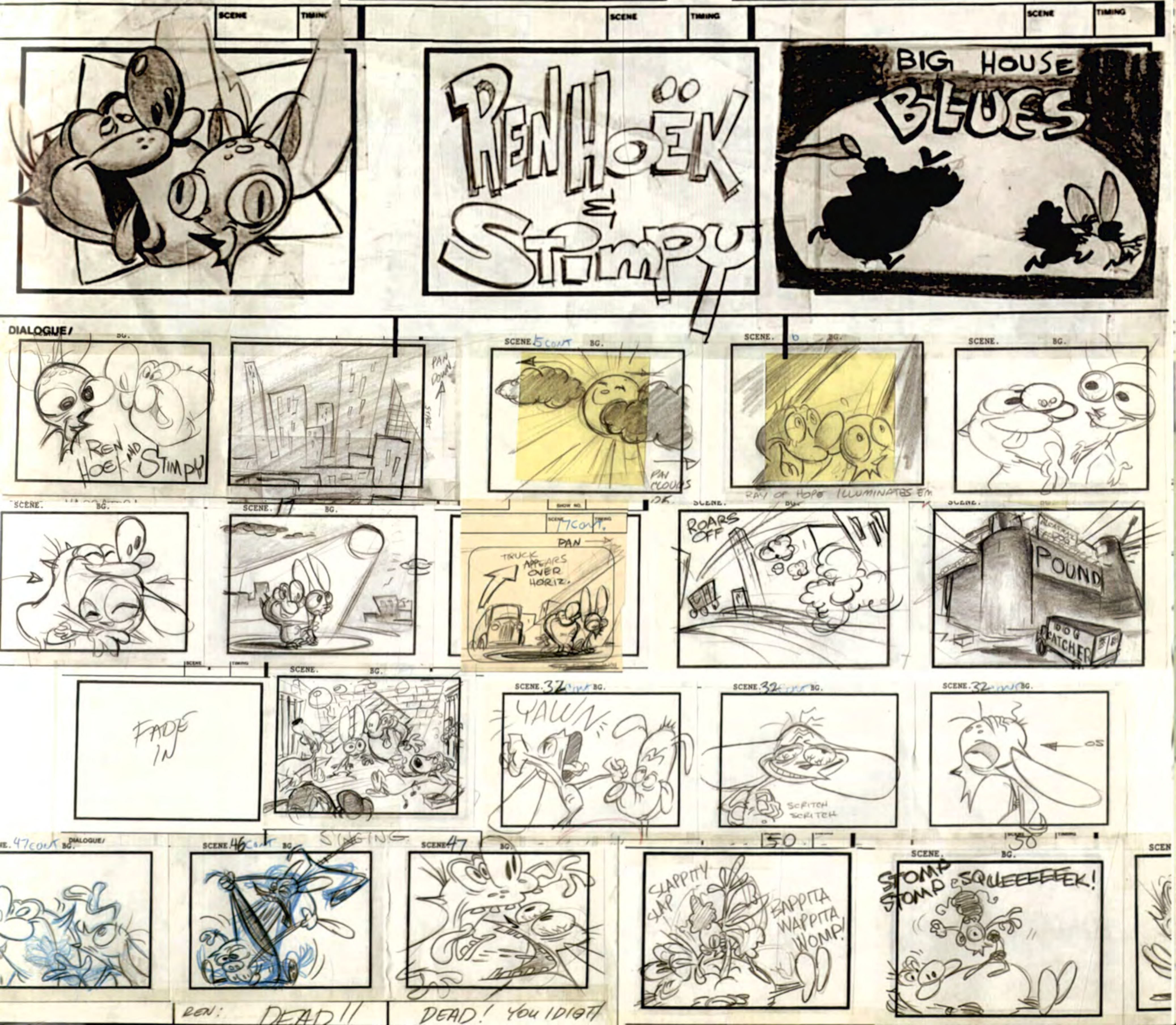
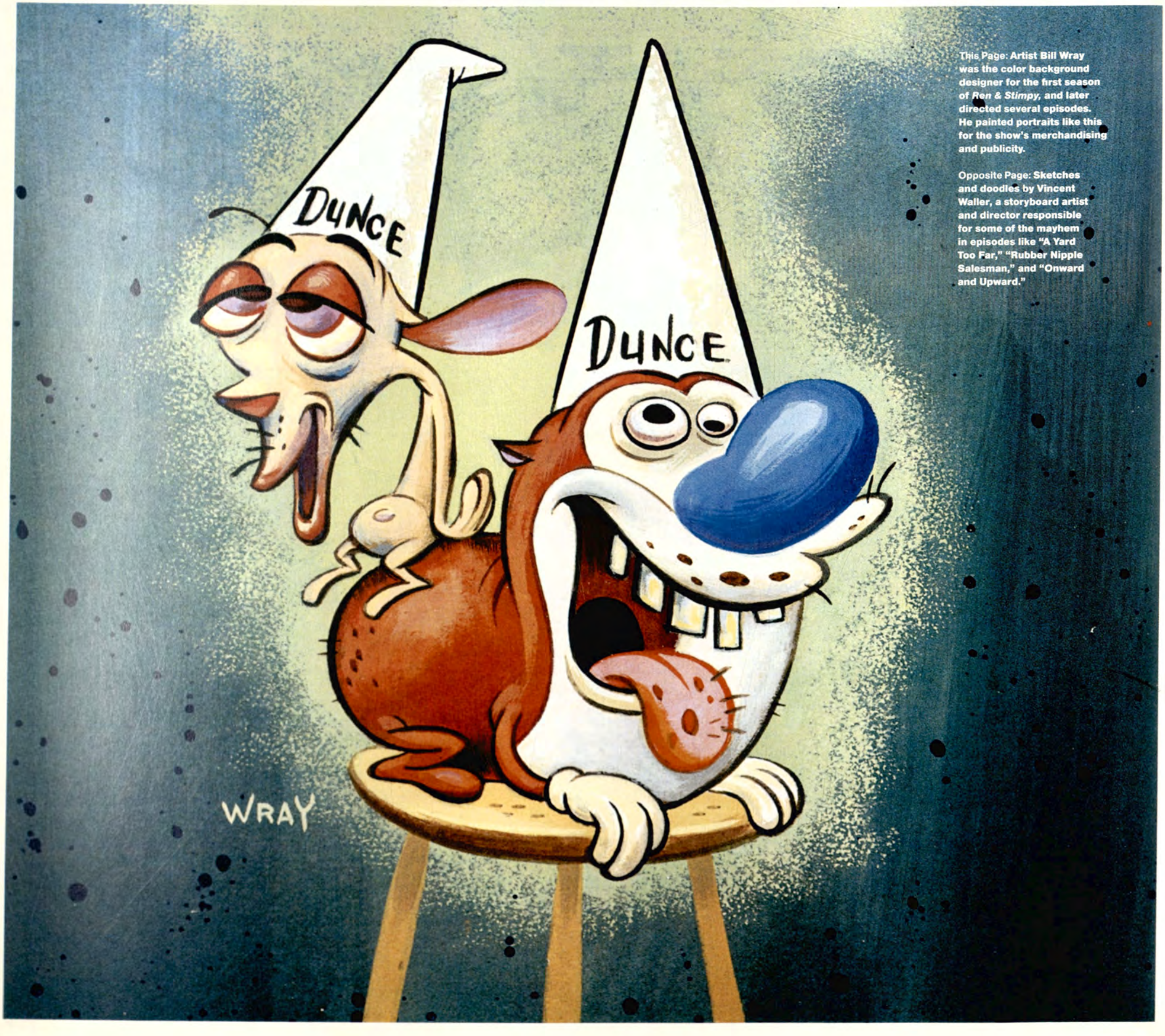
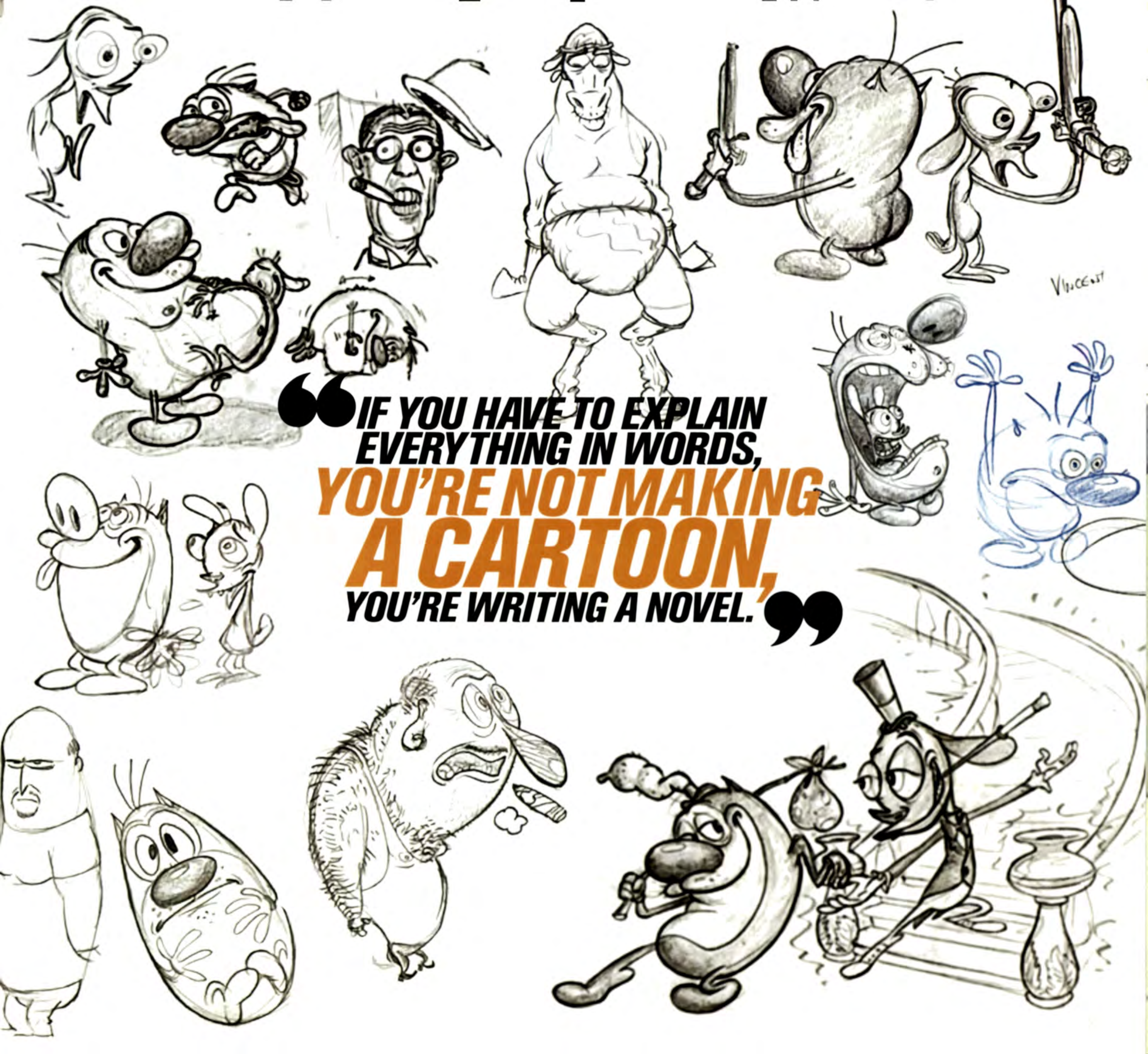

SCENE
TIMING
REN HÖEK & STIMPY
BIG HOUSE BLUES
DIALOGUE/
BG.
REN HOEK AND STIMPY
PAN DOWN
START
SCENE 5 CONT
PAN CLOUDS OF
SCENE 6
RAY OF HOPE ILLUMINATES EM
SCENE
SCENE 7 CONT.
PAN
TRUCK APPEARS OVER HORIZ.
ROARS OFF
POUND
DOG CATCHER
FADE IN
SCENE 32 CONT
YAWN
SCRITCH SCRITCH
OS
SINGING
50
SCENE 47 CONT
SCENE 46 CONT
SCENE 47
SLAPPITY SLAP
BAPPITA WAPPITA WOMP!
STOMP STOMP SQUEEEEEEK!
REN: DEAD!!
DEAD! YOU IDIOT!

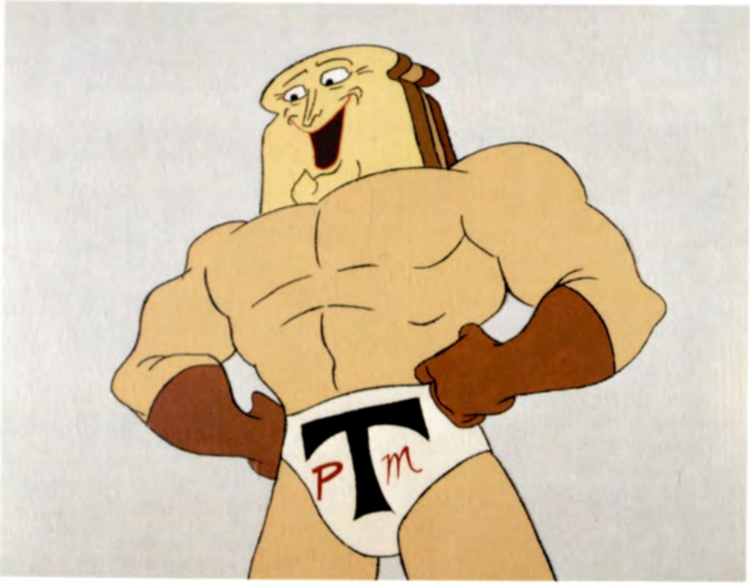


This Page: **Artist Bill Wray was the color background designer for the first season of *Ren & Stimpy*, and later directed several episodes. He painted portraits like this for the show's merchandising and publicity.**

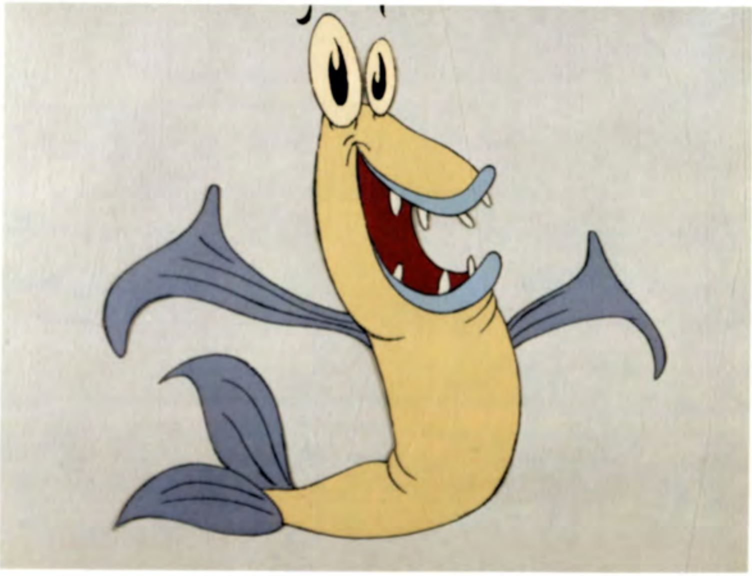
Opposite Page: **Sketches and doodles by Vincent Waller, a storyboard artist and director responsible for some of the mayhem in episodes like "A Yard Too Far," "Rubber Nipple Salesman," and "Onward and Upward."**

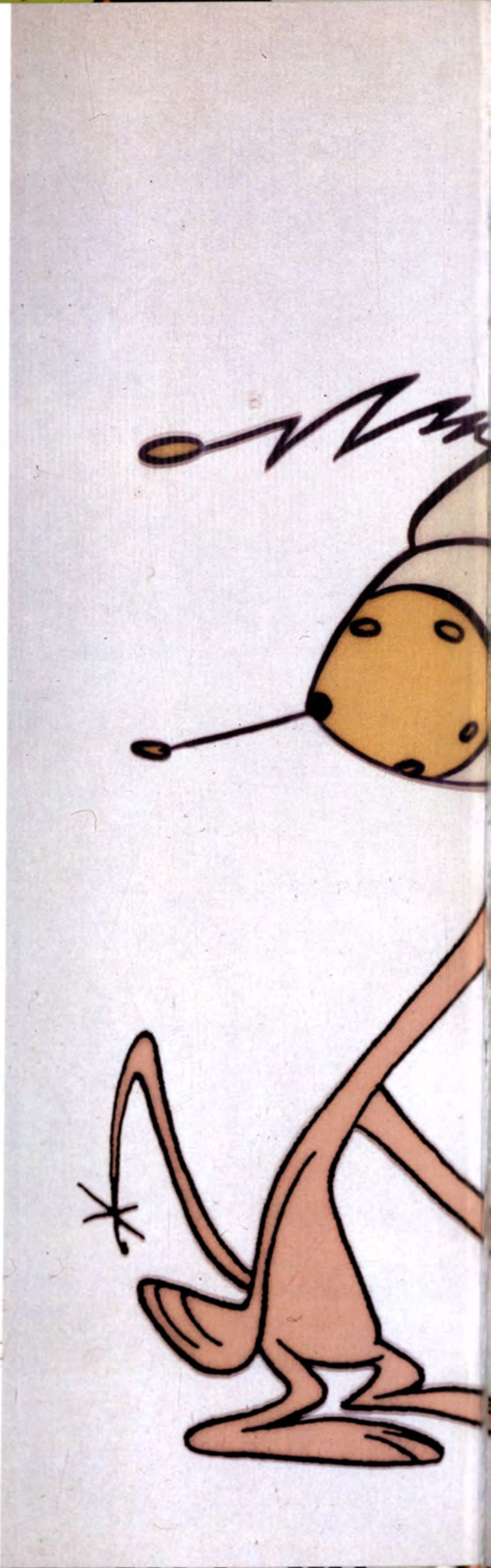


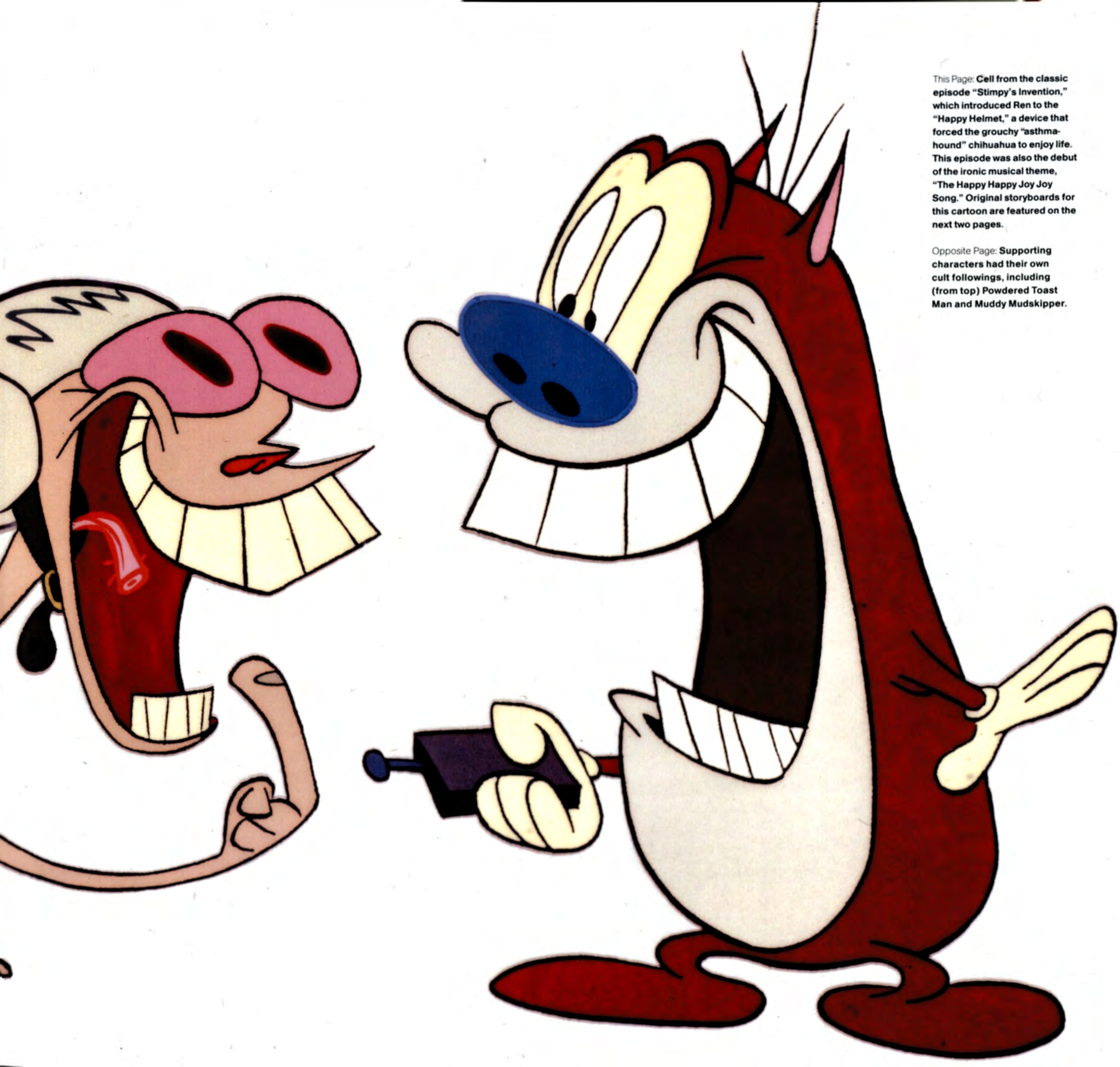
> “IF YOU HAVE TO EXPLAIN EVERYTHING IN WORDS, **YOU’RE NOT MAKING A CARTOON,** YOU’RE WRITING A NOVEL.’”



“WHY DON’T WE MAKE CARTOONS THE REAL WAY, LIKE BACK IN THE DAYS WHEN THEY DIDN’T USE SCRIPTS?”

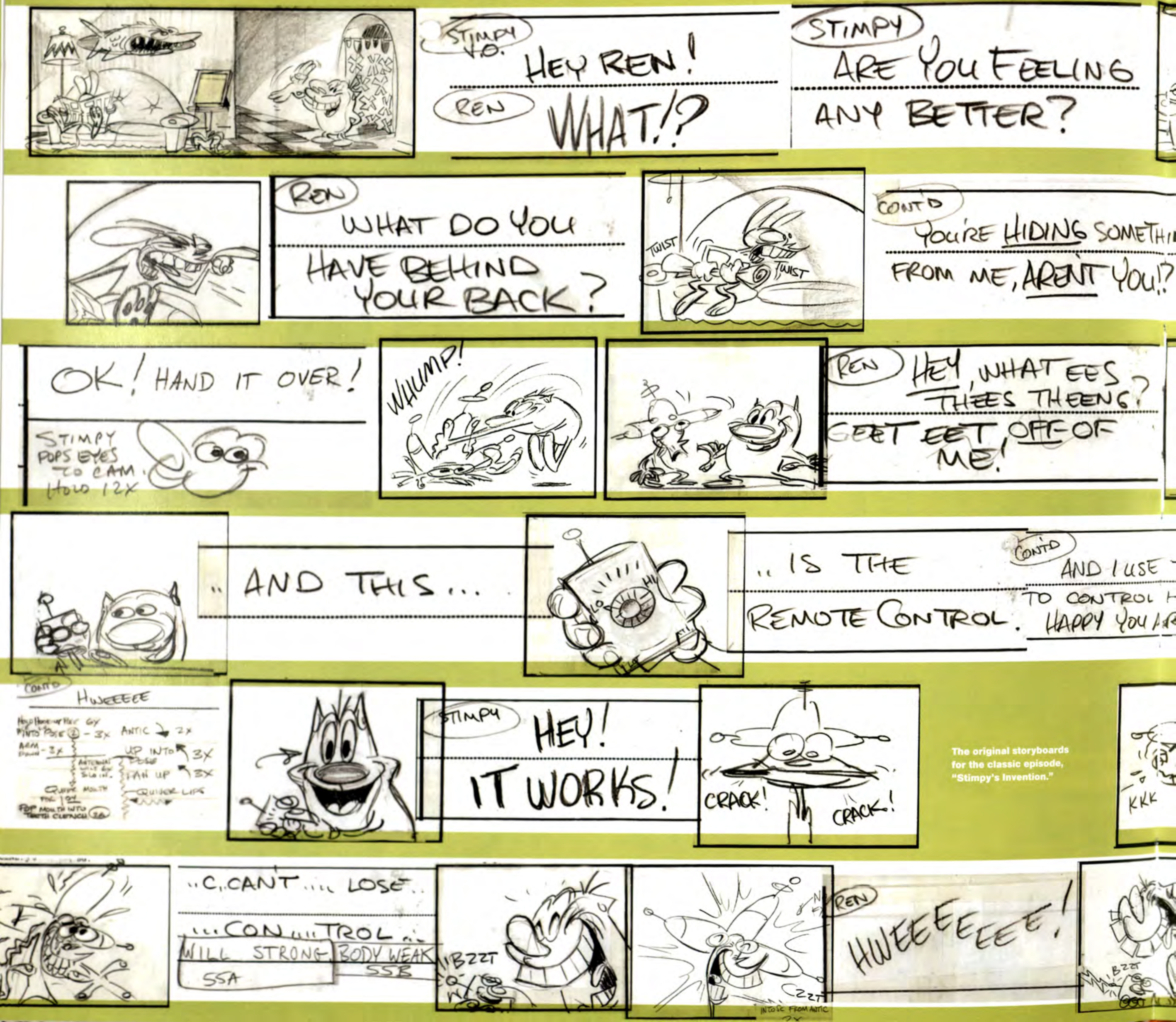




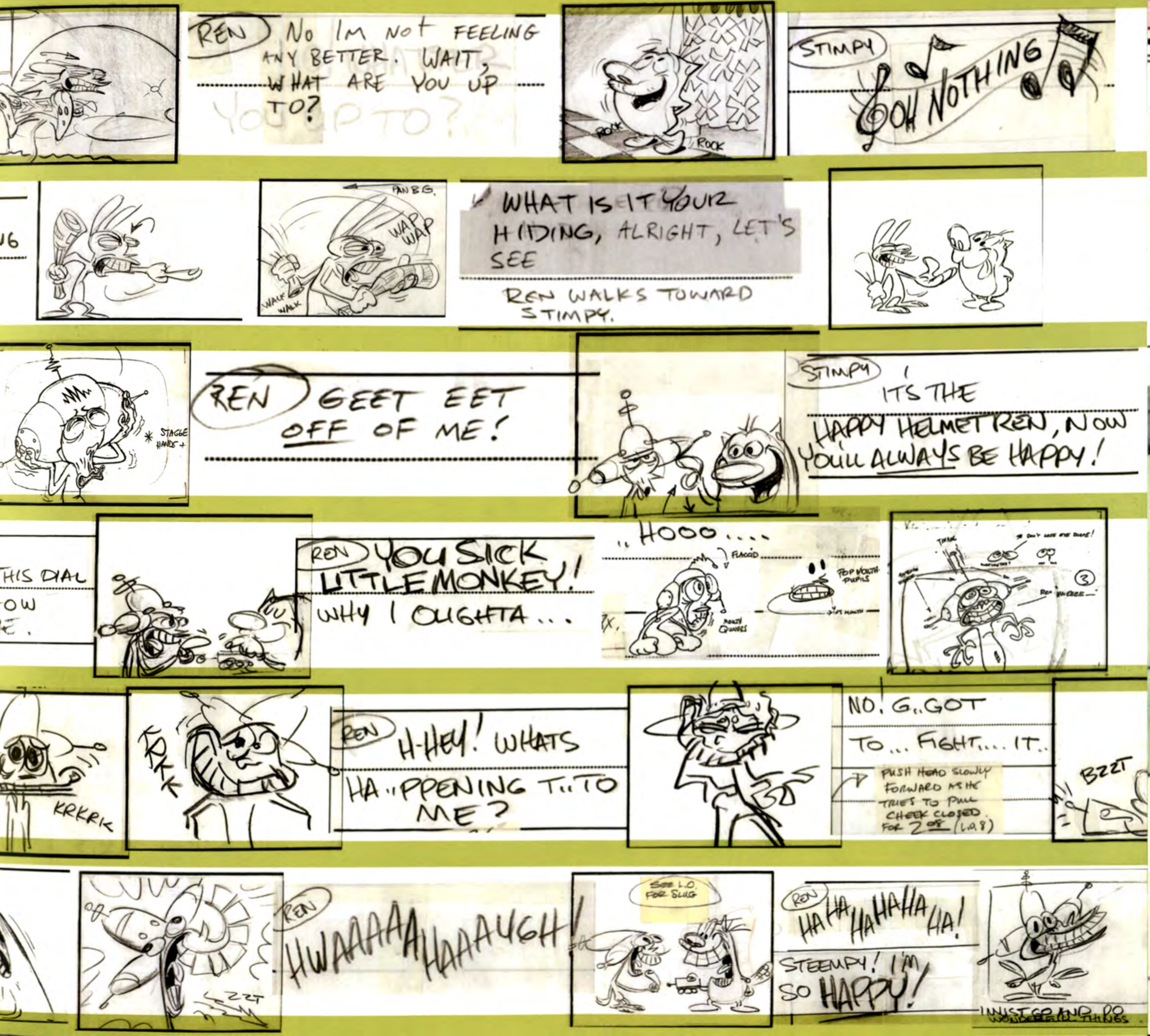


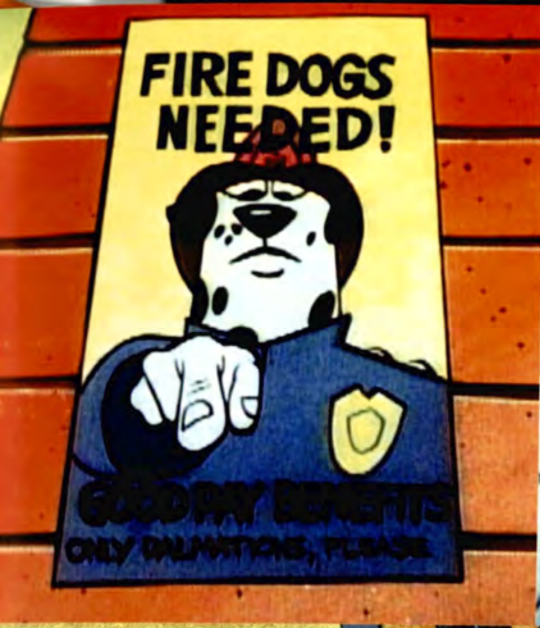
This Page: **Cell from the classic episode "Stimpy's Invention," which introduced Ren to the "Happy Helmet," a device that forced the grouchy "asthma-hound" chihuahua to enjoy life. This episode was also the debut of the ironic musical theme, "The Happy Happy Joy Joy Song." Original storyboards for this cartoon are featured on the next two pages.**

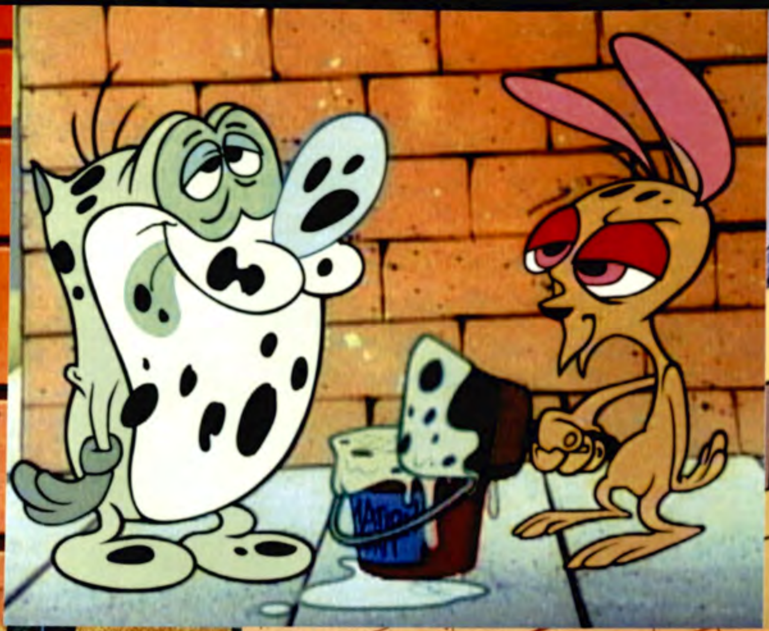
Opposite Page: **Supporting characters had their own cult followings, including (from top) Powdered Toast Man and Muddy Mudskipper.**

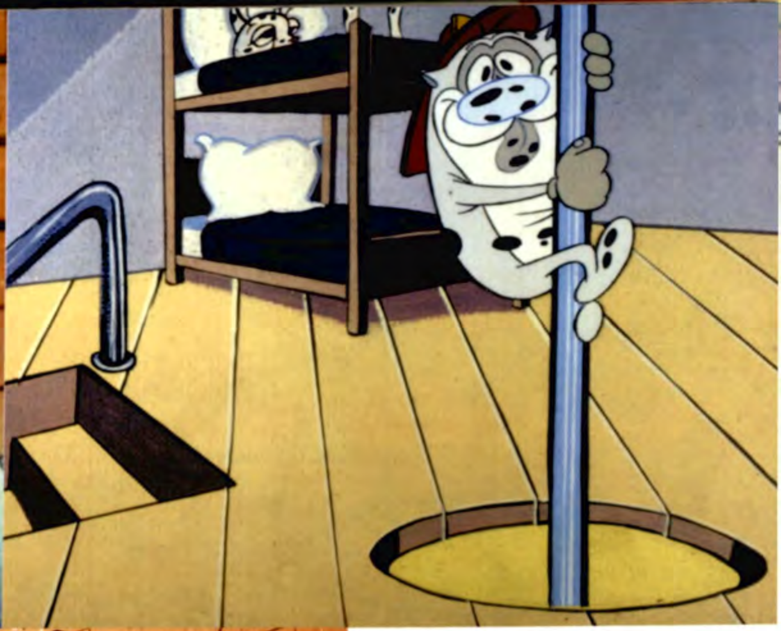

STIMPY V.O. HEY REN!
REN WHAT!?
STIMPY ARE YOU FEELING ANY BETTER?
REN WHAT DO YOU HAVE BEHIND YOUR BACK?
TWIST
TWIST
CONT'D YOU'RE HIDING SOMETHI
FROM ME, AREN'T YOU!?
OK! HAND IT OVER!
STIMPY POPS EYES TO CAM HOLD 12X
WHUMP!
REN HEY, WHAT EES THEES THEENG?
GEET EET OFF-OF ME!
.. AND THIS...
LO
HI
.. IS THE REMOTE CONTROL.
CONT'D AND I USE
TO CONTROL H
HAPPY YOU AR
CONT'D HWEEEEE
STIMPY HEY! IT WORKS!
CRACK!
CRACK!
KKK
..C..CAN'T .... LOSE..
...CON....TROL..
WILL STRONG SSA
BODY WEAK SSB
BZZT
ZZT
INTO SC FROM ANTIC
REN HWEEEEEEEE!
BZZT

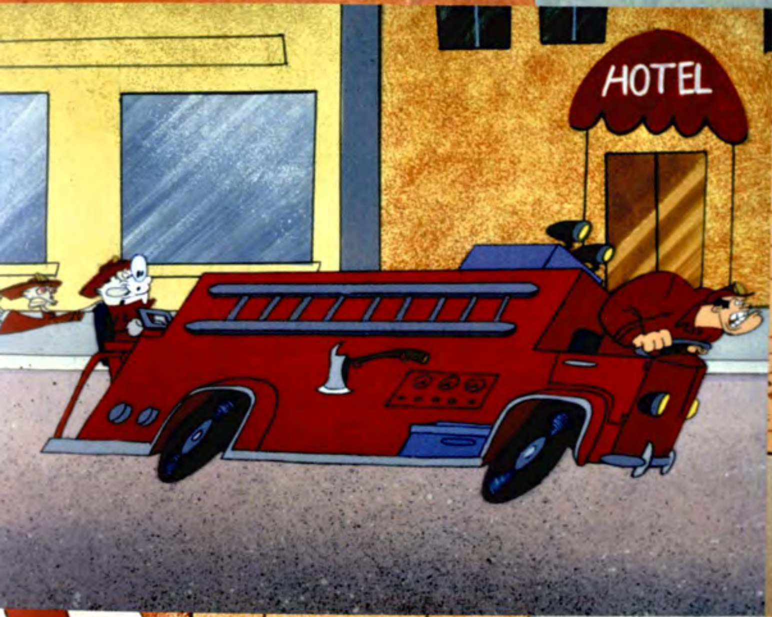
The original storyboards for the classic episode, "Stimpy's Invention."

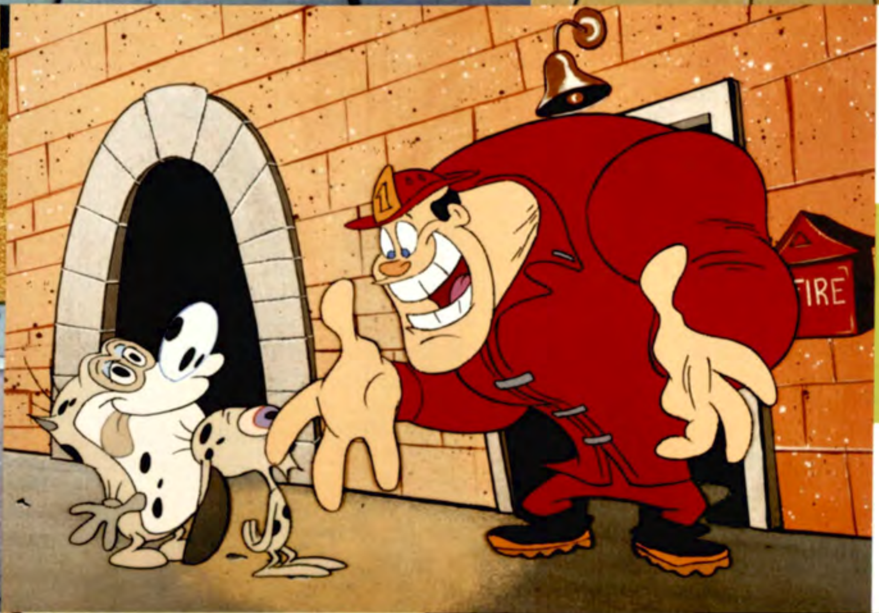

REN
NO I'M NOT FEELING ANY BETTER. WAIT, WHAT ARE YOU UP TO?
YOU UP TO?
ROCK
ROCK
STIMPY
OH NOTHING
NG
PAN B.G.
WAP WAP
WALK WALK
WHAT IS IT YOUR HIDING, ALRIGHT, LET'S SEE
REN WALKS TOWARD STIMPY.
STAGGE HANDS +
REN
GEET EET OFF OF ME!
STIMPY
IT'S THE HAPPY HELMET REN, NOW YOU'LL ALWAYS BE HAPPY!
THIS DIAL
OW
E.
REN
YOU SICK LITTLE MONKEY!
WHY I OUGHTA...
..HOOO....
FLACCID
POP MOUTH PUPILS
MOUTH QUIVERS
X.
3
KRKRIK
KRKK
REN
H-HEY! WHATS HA..PPENING T..TO ME?
NO! G..GOT TO... FIGHT.... IT..
PUSH HEAD SLOWLY FORWARD AS HE TRIES TO PULL CHEEK CLOSED FOR 2 OF (L.O.8)
BZZT
ZZT
REN
HWAAAAAHAAAUGH!
SEE L.O. FOR SLUG
REN
HA HA HAHAHA HA!
STEEMPY! I'M SO HAPPY!
I MUST GO AND DO WONDERFUL THINGS


FIRE DOGS NEEDED!
GOOD PAY BENEFITS
ONLY DALMATIANS, PLEASE

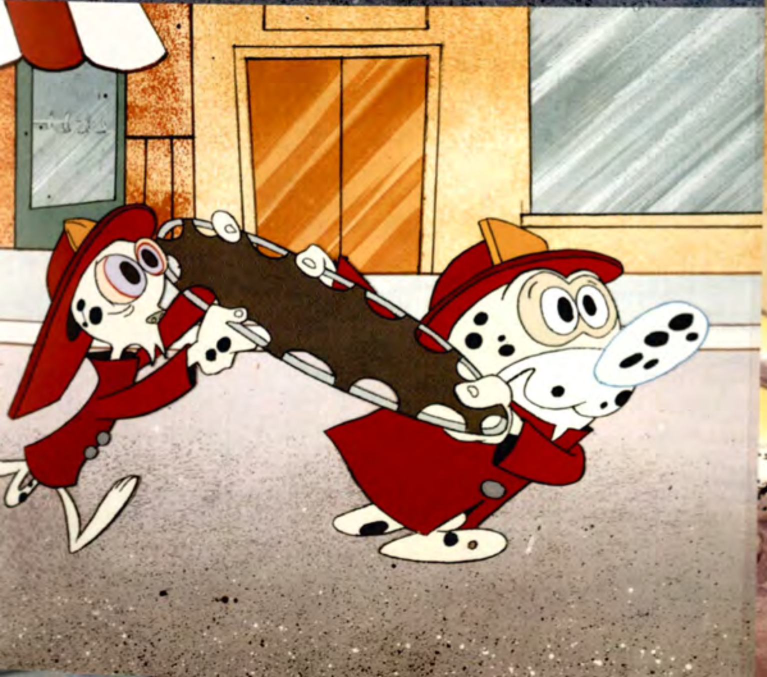


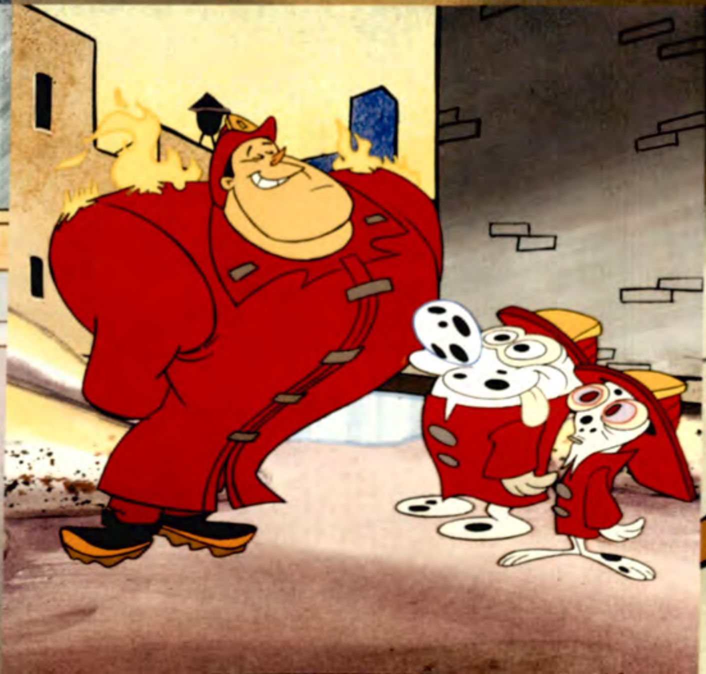


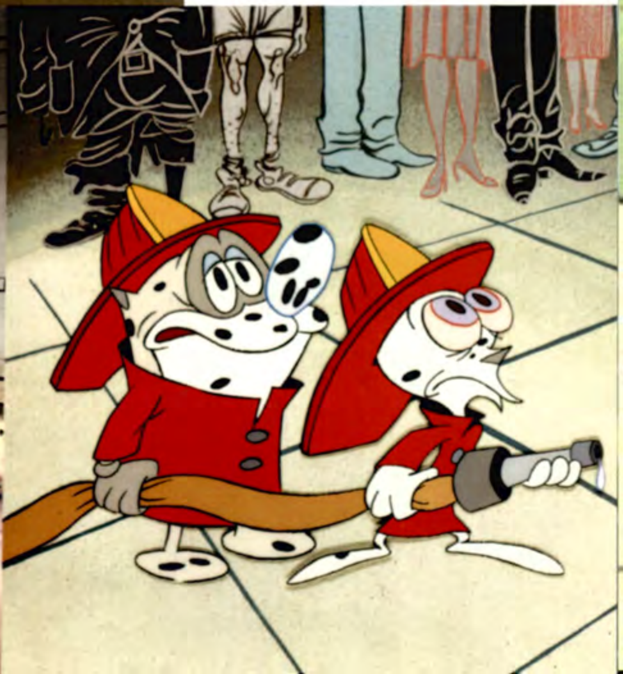




This Page and Opposite Page: **Original cells from "Fire Dogs," a popular episode: Ren and Stimpy painted themselves to look like Dalmatians in order to get a job with the fire department.**

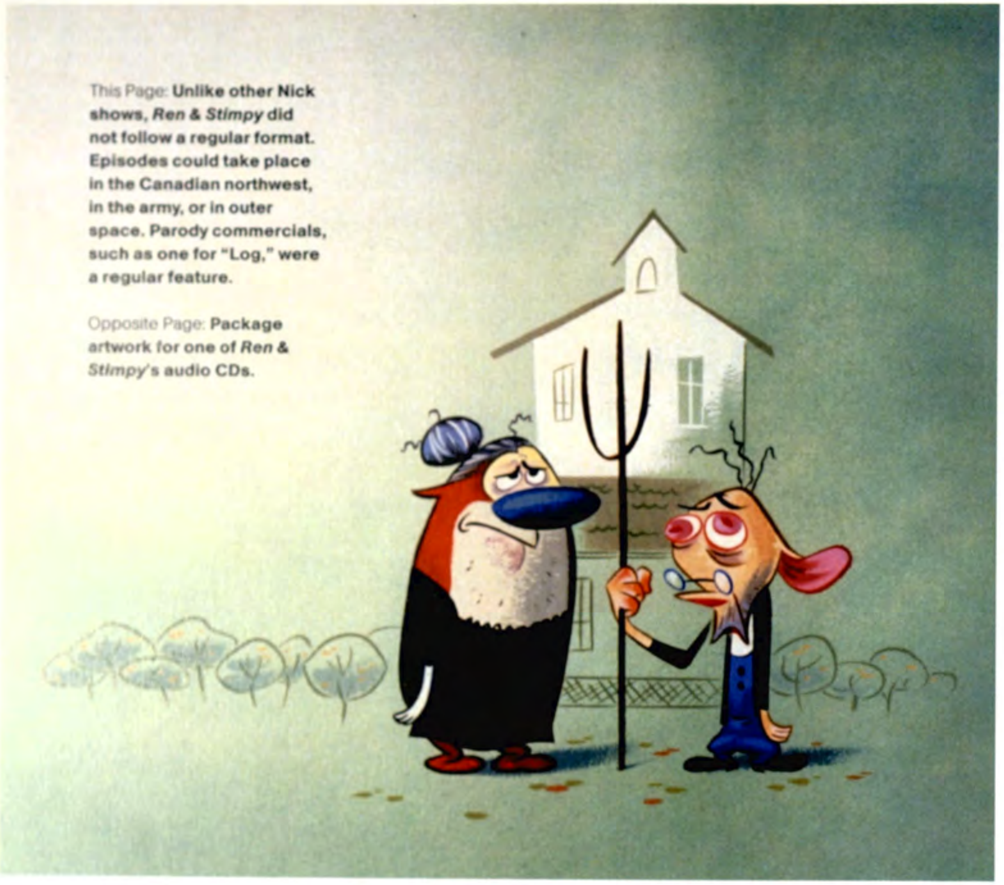


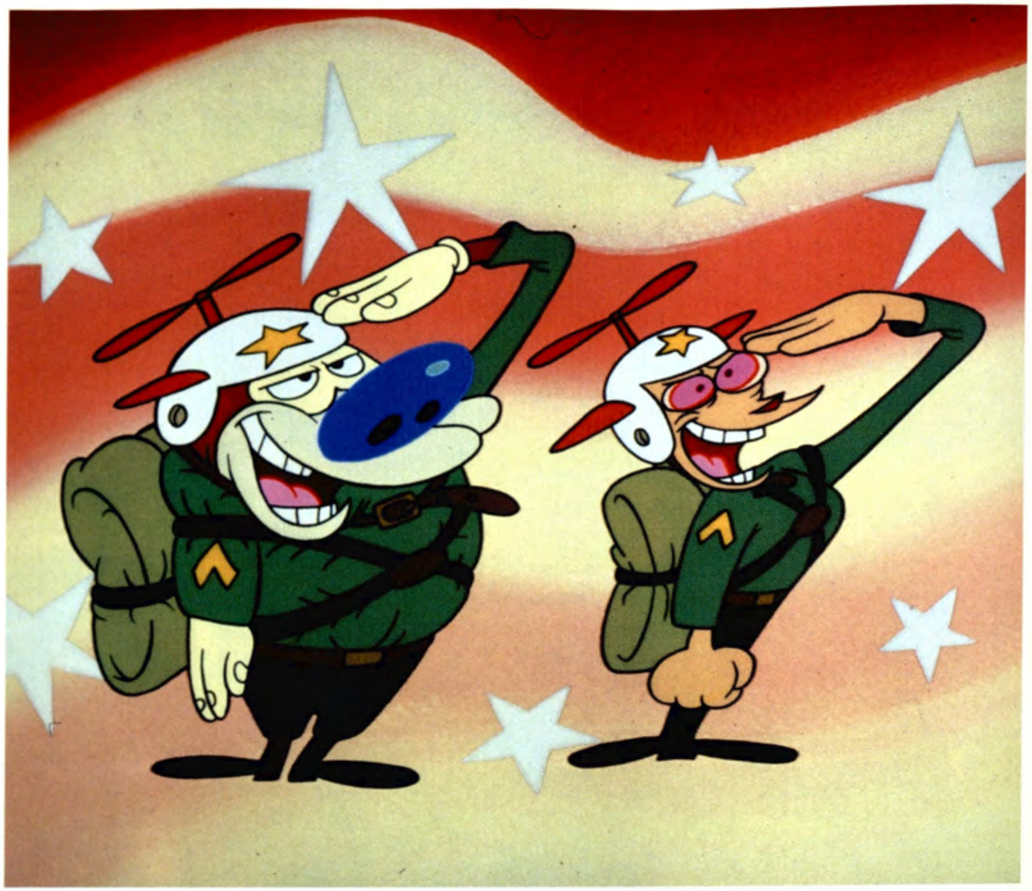


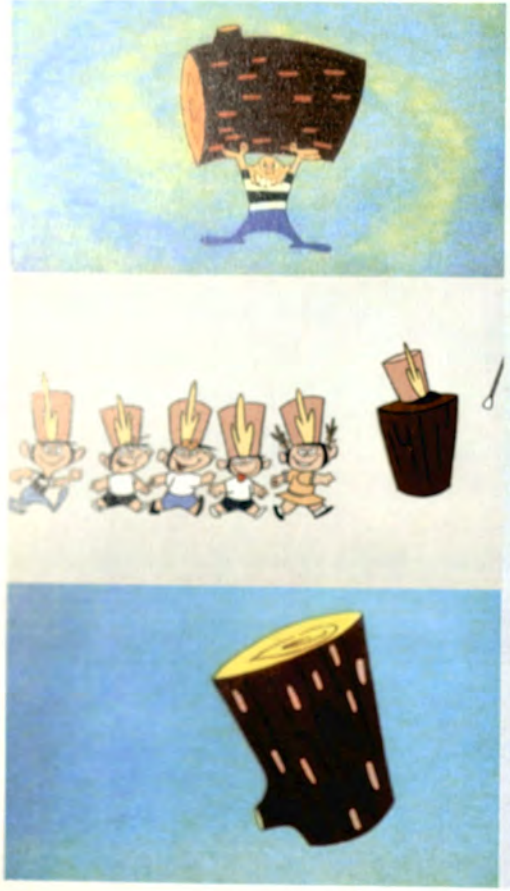


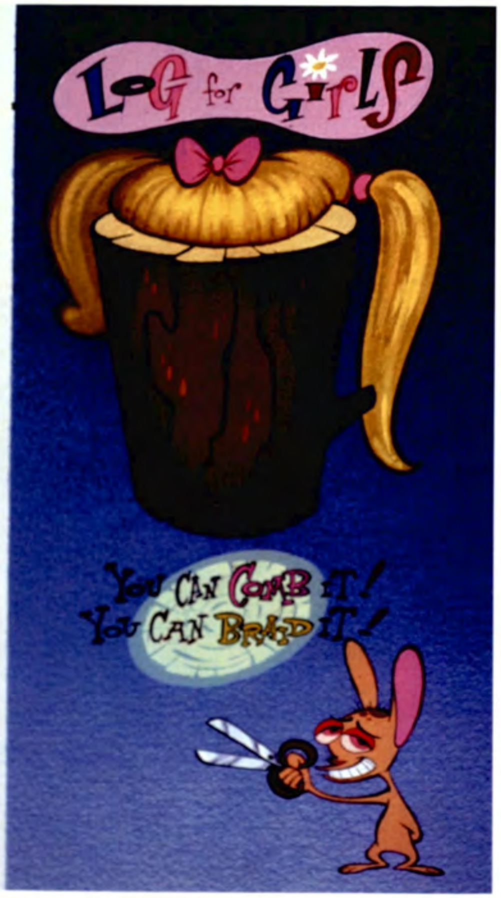
This Page: **Unlike other Nick shows, *Ren & Stimpy* did not follow a regular format. Episodes could take place in the Canadian northwest, in the army, or in outer space. Parody commercials, such as one for "Log," were a regular feature.**

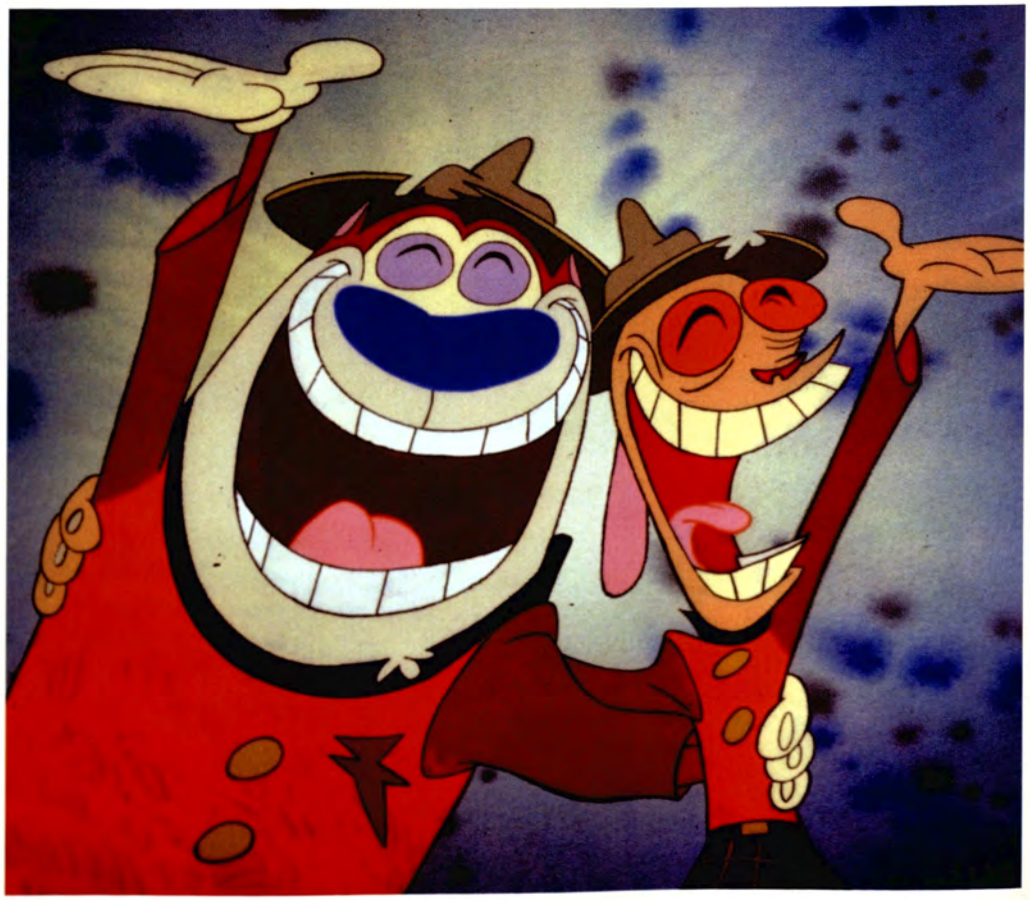
Opposite Page: **Package artwork for one of *Ren & Stimpy*'s audio CDs.**

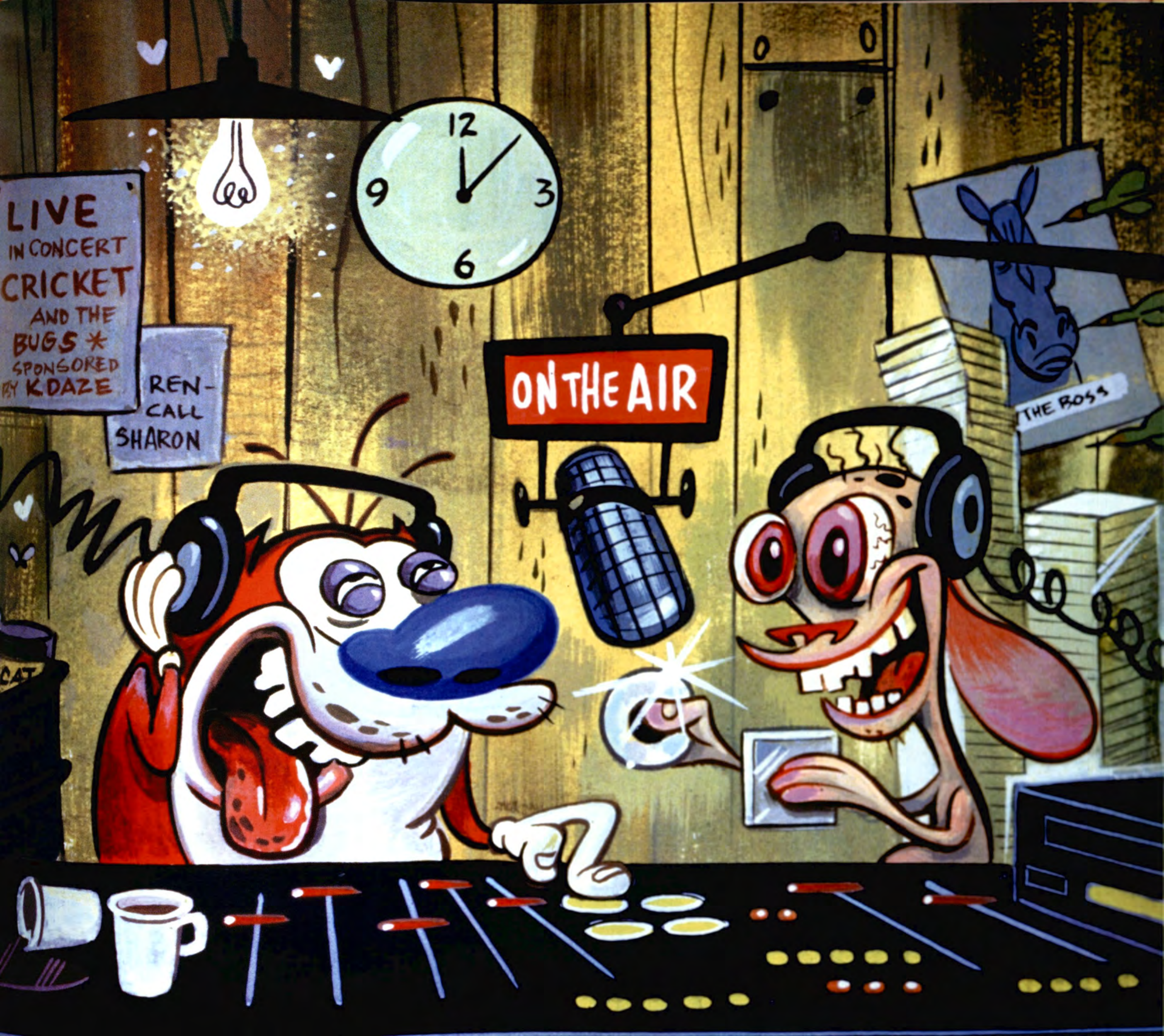







LOG for GIRLS
YOU CAN COMB IT!
YOU CAN BRAID IT!



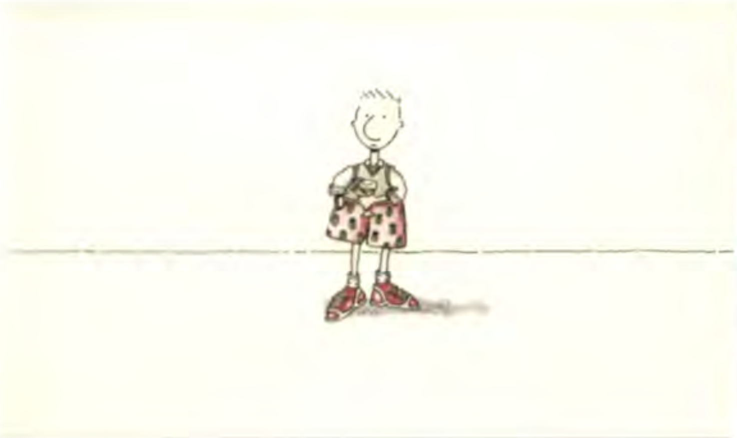

LIVE IN CONCERT CRICKET AND THE BUGS * SPONSORED BY K.DAZE
REN- CALL SHARON
ON THE AIR
THE BOSS
12
3
6
9
CAT

DOU

08/11/91 TO 01/02/94
CREATED BY J

52 EPISODES.
JINKINS

DOUG™
NICKELODEON



A VERY DOUG-LIKE CHARACTER USED IN A GRAPEFRUIT JUICE COMMERCIAL IN THE MID-1980'S

MAUDE TREVVETT
SCHOOL
MRS LUTZ
GRADE 6
NOV 1964

THAT'S ME WHEN I WAS DOUG'S AGE
(I THOUGHT IT WAS SO COOL THAT I GOT THE SIGN!)

Jim Jinkins, Creator : *Doug Got a New Pair of Shoes.* That was the name of a children's book I had written with a friend, and it was about my memories of being a kid. The project didn't make it, but that wasn't the end of Doug. I got a job doing a bit of design work for an ad agency in New York, and they gave me five grapefruit juice commercials to animate. That's where you can see my very early versions of *Doug.* Soon after that, a good friend told me that an executive at Nickelodeon named Vanessa Coffey was looking for original, creator-driven projects for a new television venture called Nicktoons.

We set up a meeting, and I took my little book proposal with me. We chatted for a few minutes about why I was there, and then I showed her the book. Actually, I only showed her the cover of *Doug Got a New Pair of Shoes.* Just as I was ready to open the book and explain it, Vanessa suddenly jumped up and ran out of the room, which was very disturbing and, I felt at the time, not a good sign. Now I know the rest of the story, though: she ran to the other execs and said, "This guy is the real deal. I want to go with this guy and do a pilot!" Then she came back in and told me.

I just about fell on the floor. Somehow I got the wherewithal to say, "We can go with it, but I want you to let me start my own company, with me making the decisions. They said yes to that, so there were really two miracles that day. That was the beginning of Jumbo Pictures. We animated the whole pilot in New York City, and at the time there wasn't a single animation house in New York. I think the old Terrytoons studio that closed back in the 1960s was the last one. I got ahold of all my old friends who were making commercials or doing animation for MTV, and we went to work.

Making *Doug* was one of the hardest things I've ever been a part of. One day it would be a super rush, and the next day it would be, "Oh no, we're just all going to die." Nickelodeon understood, and they brought in some contacts from L.A. to help us out while we got up on our feet. We trained many new people, and most of our writers were from a comedy background and even Broadway. It was a whole different kind of talent pool, and it helped to give *Doug* a different feel than if we had done it in L.A.

Still, it was a hard job. I remember a guy who just threw a fit one day. It felt like such a pressure cooker to him, and he later said that he thought he was being given too many revisions. He just took his whole stack of animation drawings and threw them out the window from the top floor, and all of his work went fluttering down to the street. He didn't think it was too funny, but by the time we all ran downstairs and recovered the drawings sheet by sheet, we thought it was pretty hilarious.

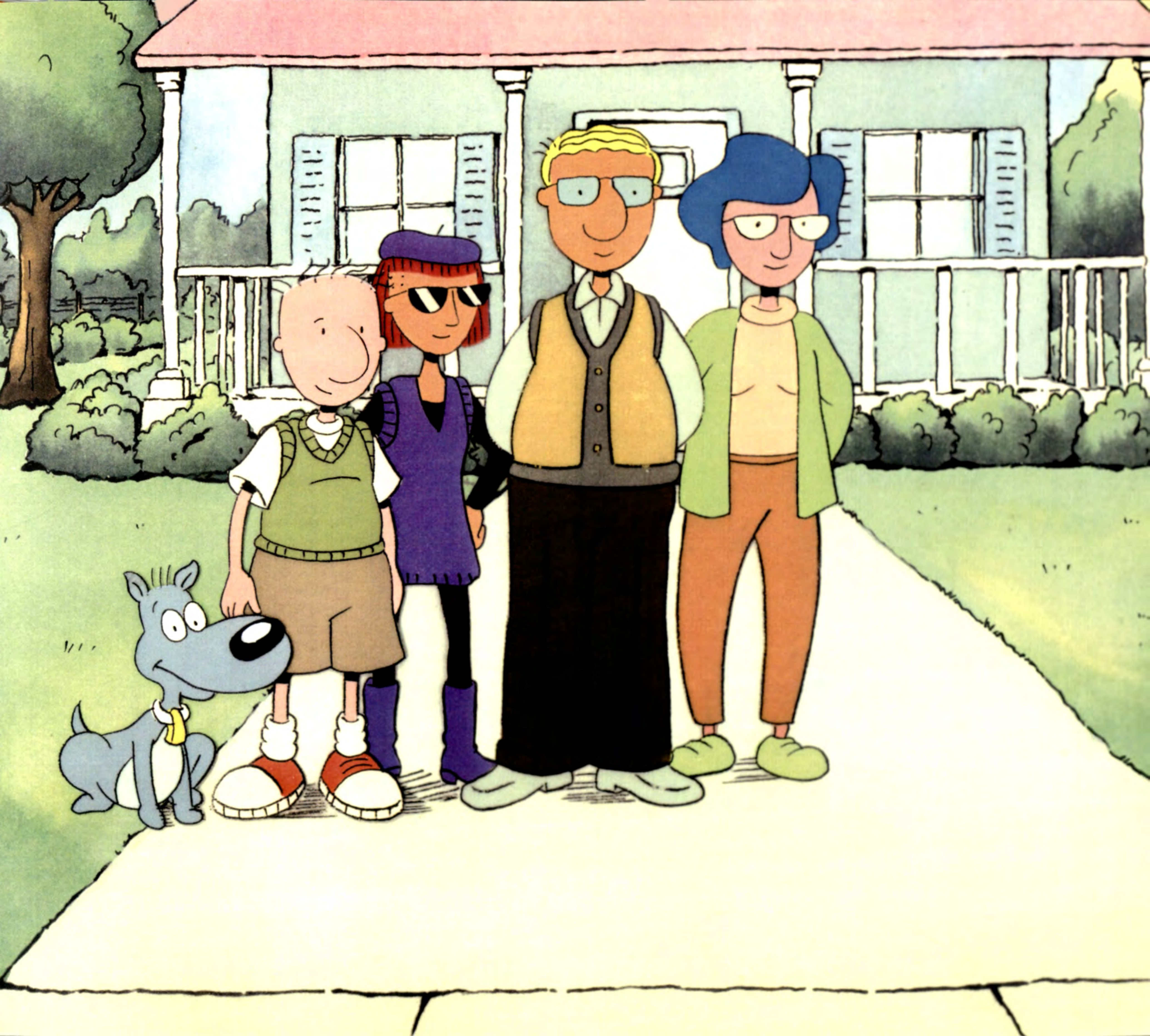
Looking back, *Doug* was an opportunity I never had before, a chance to do more than just be funny. *Doug* was about telling stories that were hopeful and upbeat and had a deeper meaning to them. "What does Doug want? What is the lesson learned in this script we're writing?" Those were important questions, because there was a very sincere effort to tell stories with moral centers. Everybody messes up, but you have a shot at making the right choice and doing the right thing. It's about what kind of person you want to be.

That's one reason I designed characters that are unusual colors, not just the typical flesh colors like peaches and browns. No one had ever done that, so it was a little weird and different. There is a message behind it, though—that it doesn't matter what color you are on the outside, it's what could be there on the inside that really counts. Whenever kids ask me questions about *Doug*, the one about the characters being odd colors is always one of them, and it gives me a chance to make that point.

I love to answer kids' questions about the show; they always want to know where I came up with the idea for *Doug.* But their favorite question, the one that's always right up there at the top: "When is Doug ever going to kiss Patti?"

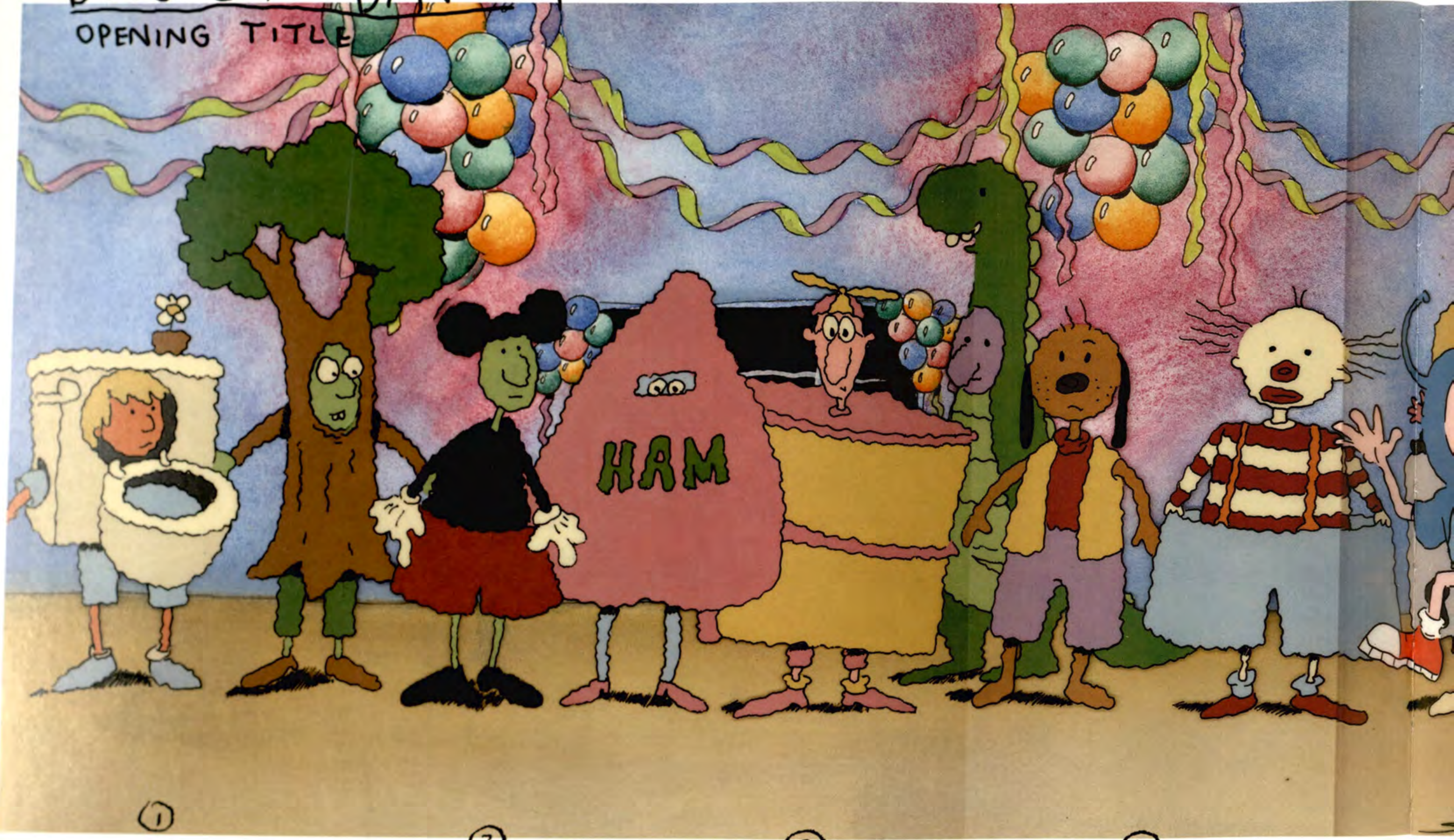
This Page, Left: **Jim Jinkins's cartoon alter-ego appeared in several commercials before being turned into eleven-year-old Doug Funnie for Nickelodeon.** Right: **A class photo with the real Doug: Jim Jinkins, in 1964.**

Opposite Page: **A Funnie family portrait, including Porkchop, Doug, Judy, Phil, and Theda.**



DOUG CAN'T DANCE PILOT

OPENING TITLE



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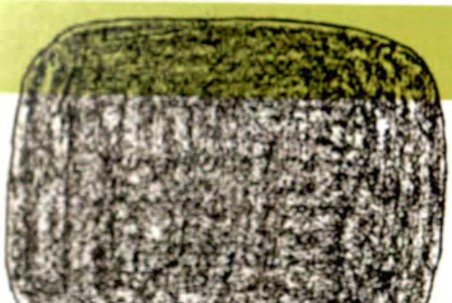
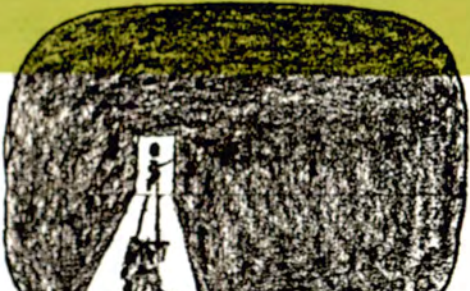


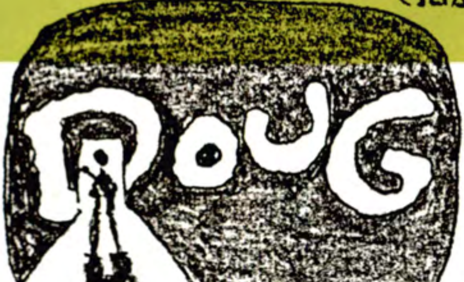
FOOTSTEPS

②



DOOR OPENS
DOUG: O.K. PORKCHOP LET'S DO THE OPENING

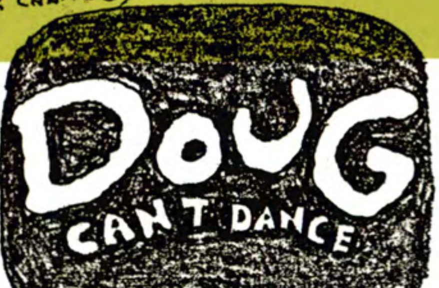
③



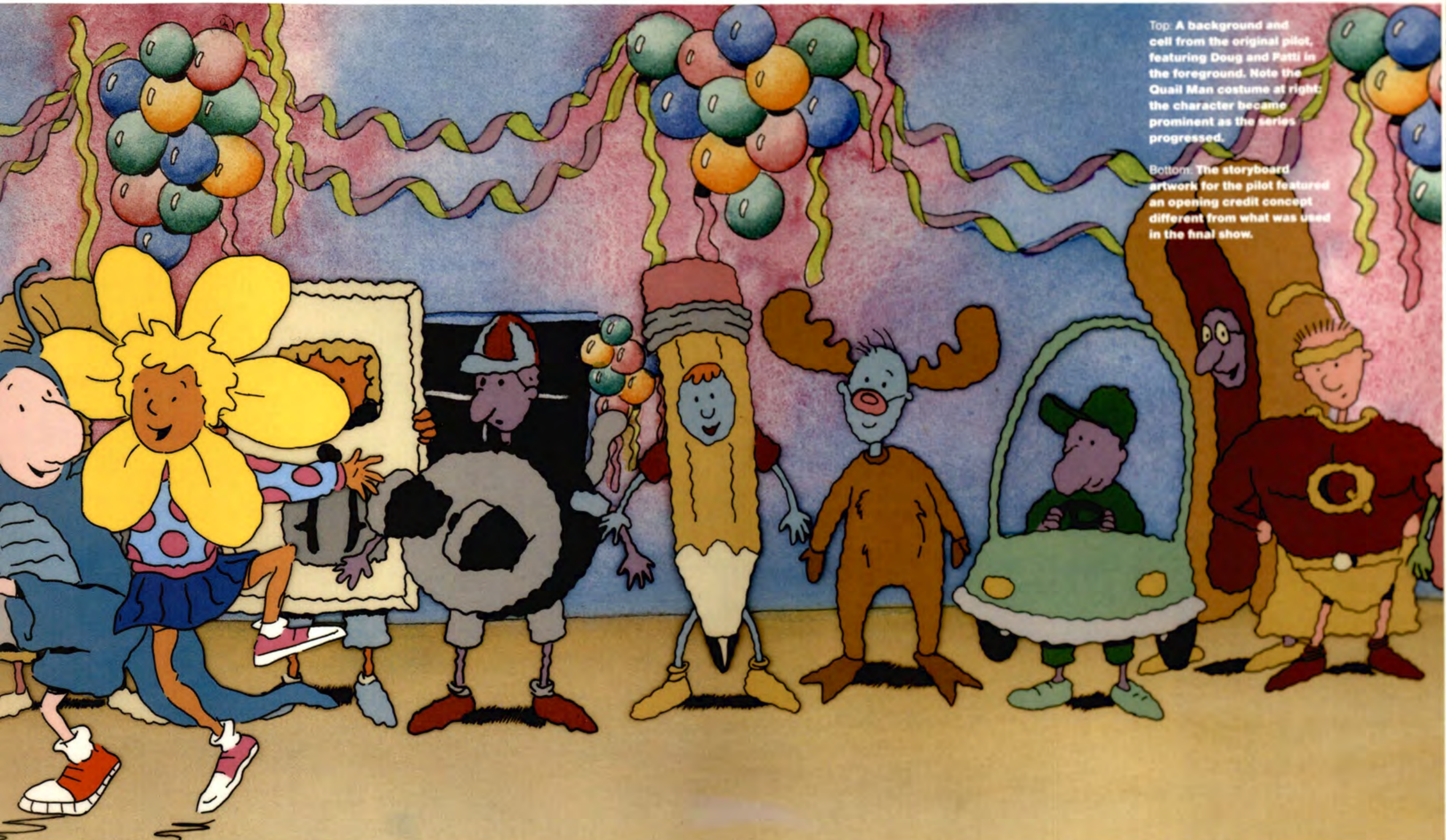
DOUG PLAYS BANJO

(BLACK SLIDE CHANGE)

④

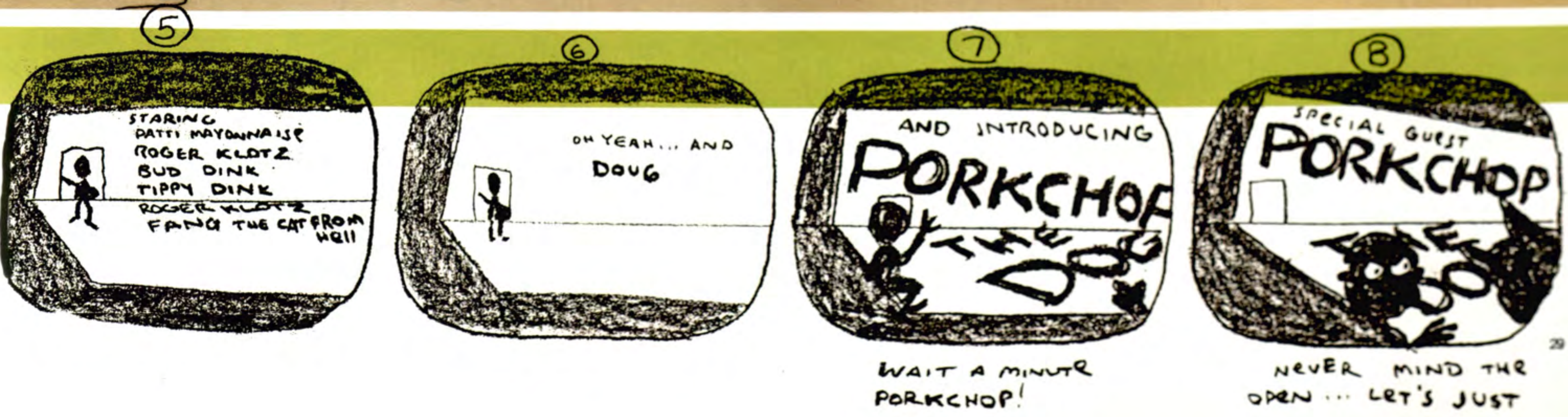

DOUG
CAN'T DANCE

DOOR CLOSES AS SECOND TITLE COMES UP



Top: **A background and cell from the original pilot, featuring Doug and Patti in the foreground. Note the Quail Man costume at right: the character became prominent as the series progressed.**

Bottom: **The storyboard artwork for the pilot featured an opening credit concept different from what was used in the final show.**


⑤
STARING
PATTI MAYONNAISE
ROGER KLOTZ
BUD DINK
TIPPY DINK
~~ROGER KLOTZ~~
FANG THE CAT FROM HELL
⑥
OH YEAH... AND
DOUG
⑦
AND INTRODUCING
PORKCHOP
THE DOG
WAIT A MINUTE
PORKCHOP!
⑧
SPECIAL GUEST
PORKCHOP
THE DOG
NEVER MIND THE
OPEN ... LET'S JUST

NICKELODEON
RUGRATS

08/11/91
CREATED BY

RATS

**TO 11/05/06. 176 EPISODES.
ARLENE KLASKY, GABOR CSUPO,
AND PAUL GERMAIN**

“A REALLY MEAN GIRL USED TO BEAT ME UP, SO I THOUGHT, LET'S DO A GIRL BULLY!”

Paul Germain, Co-creator: When I was a little kid, I would see my youngest brother hanging out in his crib, just drooling and not doing much else. I was only eight years old myself, but I remember thinking, what if he's just putting me on? What if the minute I leave this room he suddenly becomes sentient and can talk? What if he does that only when I'm not looking?

Arlene Klasky, Co-creator: When you're sitting around watching toddlers, you're always wondering, if babies could speak, what would they say?*

Paul Germain: We decided early on that the babies should not be beautiful or even too cute. We wanted a grotesque, rough edge to the designs, a sort of Eastern European style that no one generally saw in American animation. We created a pilot that featured Tommy, who was named after my son Tom, his parents, Stu and Didi, Phil and Lil, Grandpa, and Spike the dog. I came up with the title *Rugrats* from a term that Navy guys used for little kids.

I knew from my prior experience in TV that I was going to need a much larger cast. I would need babies for Tommy to talk to, and there had to be various kinds of contrasts between them. I saw Tommy as the intrepid hero with no fears, who sees something and just goes for it. We needed a character to contrast with him, so we came up with Chuckie, Tommy's opposite. He was terrified of everything, but in the end he triumphs over his fears, which is a great theme for babies.

At one point, we wanted to have a bully in the show. Gabor started designing bullies that were boys who looked like men, but I had seen too many characters like that. Then I remembered that in fifth grade, a really mean girl used to beat me up, so I thought, let's do a girl bully! We named her Angelica, and over time, she and Chuckie evolved into the core characters of *Rugrats*. Later in the series, we developed a character named Susie to develop a foil for Angelica—someone who was just as powerful but who, of course, was good.

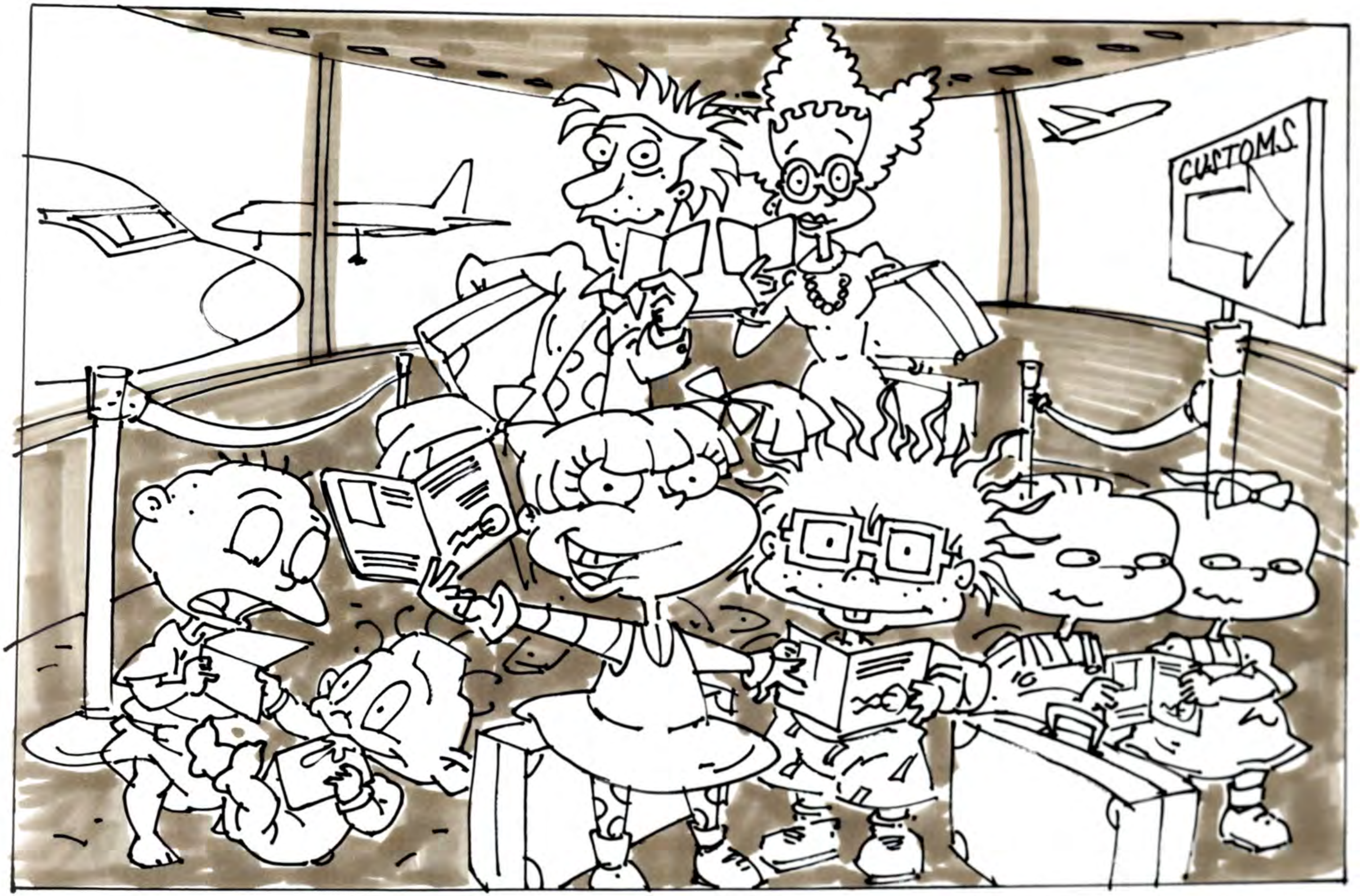
Our strictest rule was that the babies and adults did not talk to each other. We never wanted to spell out whether or not the children could understand the adults. What was certain was that the adults could not understand what the babies were saying. The only character who bridged the world between adults and babies was Angelica, because she was three. She could control communication and manipulate both worlds by misinforming the babies or sending them off in the wrong direction and scaring them half to death. Initially, she kissed up to the adults and tormented the babies, but over time she became a much more complex character.

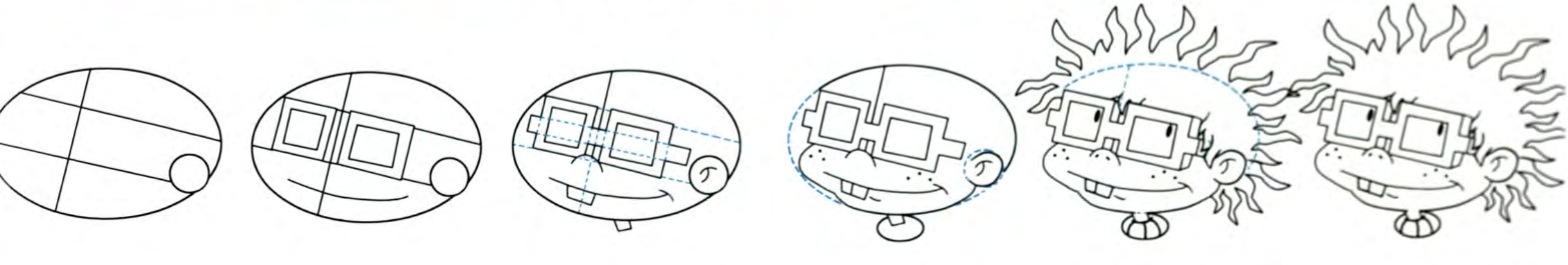
Rugrats was unique because it was an intelligent show for intelligent kids. There just weren't any great shows that talked about the real issues kids faced without being preachy. We wanted to celebrate the joy of discovery that little kids experience.

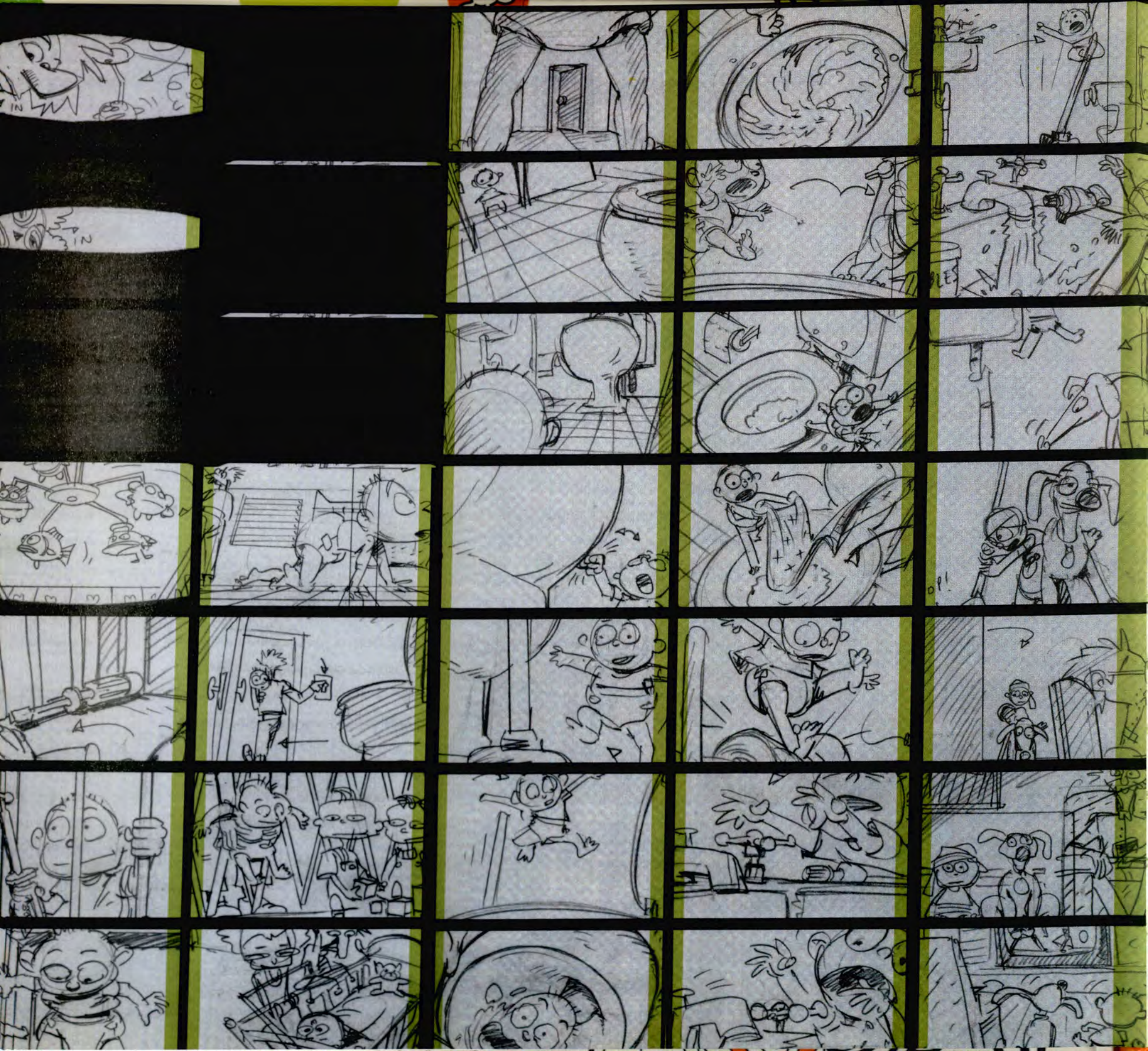
Gabor Csupo, Co-creator: When we started our company, we just had one small vision. We just wanted to do funny cartoons and, hopefully, do them a little bit differently than everybody else around us. Everybody was doing the same kind of round noses and stuff, copying each other's style. We were purposely trying to make a statement.*

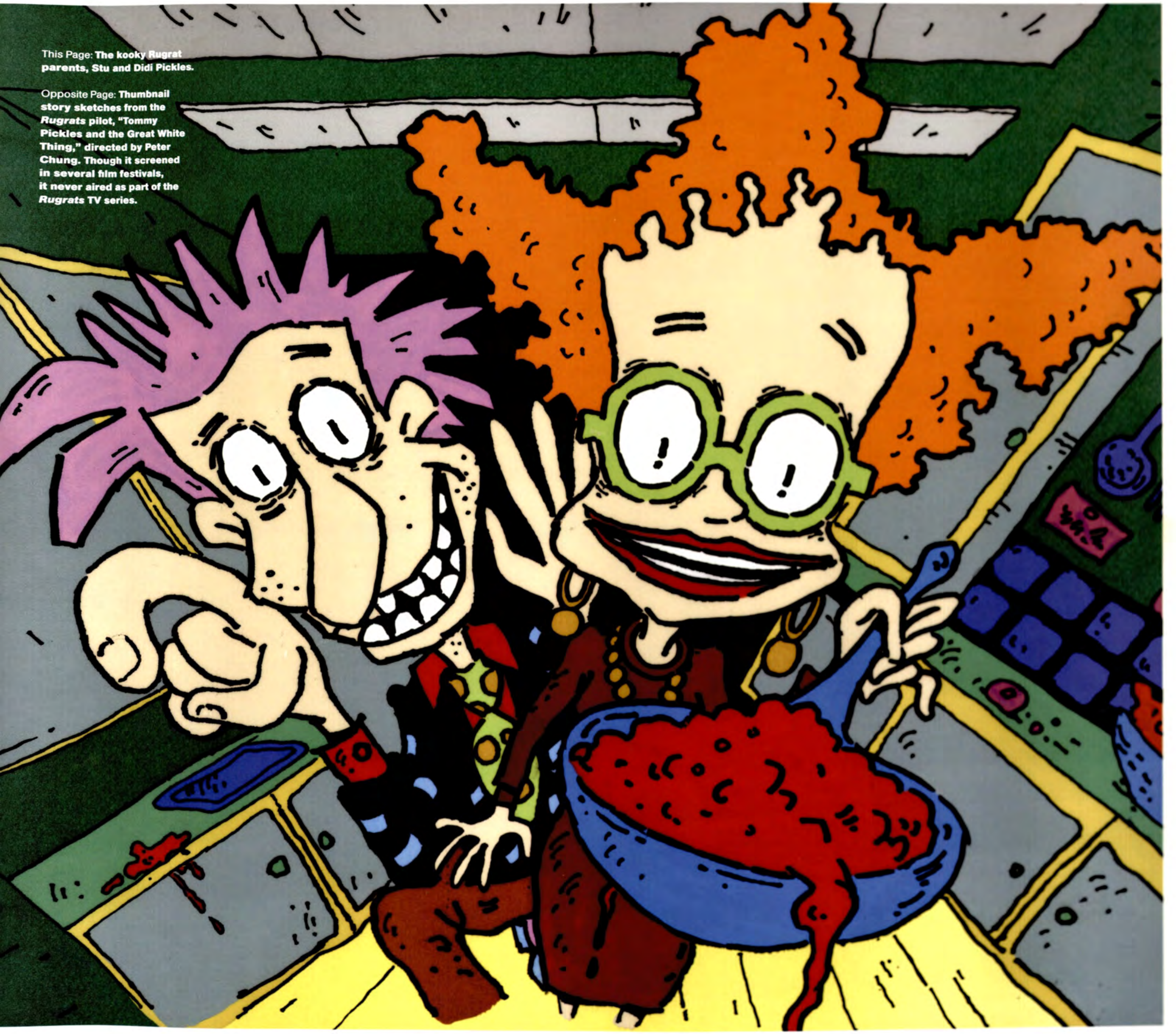
Opposite Page, Top: **Passports ready! A layout sketch, drawn with markers, for the second feature-length film, *Rugrats In Paris* (2000), features the main cast of babies, from left: Tommy, Dil, Angelica, Chuckie, Phil, and Lil. "The big joke with Phil and Lil," recalls co-creator Paul Germain, "was that they're identical twins, but one's male and the other's female." Stu and Didi Pickles (Tommy and Dil's parents) stand in the back.** Bottom Row: **How to draw Chuckie's head in six easy steps.**

**The material from Arlene Klasky and Gabor Csupo, above, comes from separate conversations and interviews with the creators. For full permissions, please see page 278.*


CUSTOMS



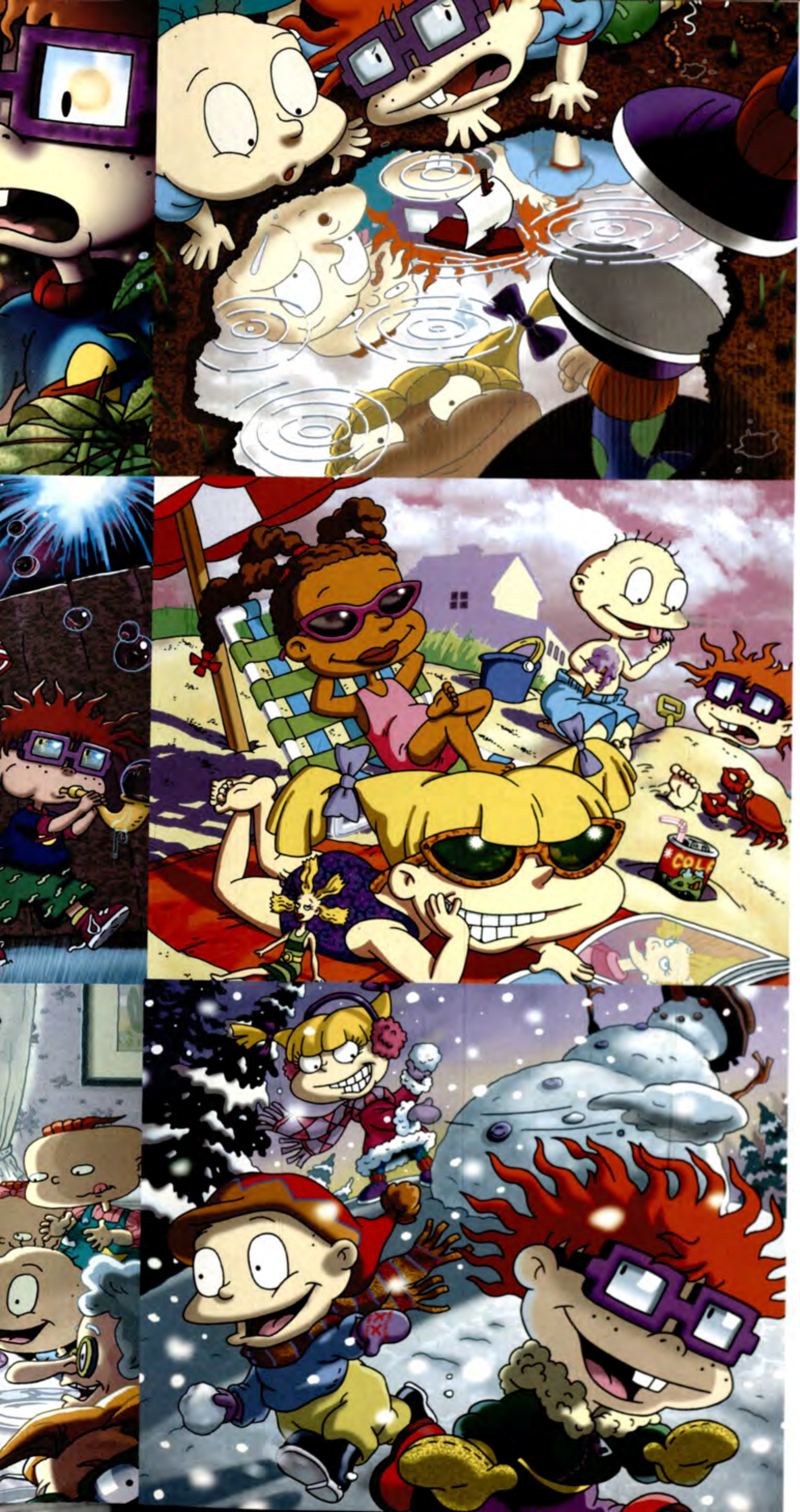




This Page: **The kooky Rugrat parents, Stu and Didi Pickles.**

Opposite Page: **Thumbnail story sketches from the *Rugrats* pilot, "Tommy Pickles and the Great White Thing," directed by Peter Chung. Though it screened in several film festivals, it never aired as part of the *Rugrats* TV series.**

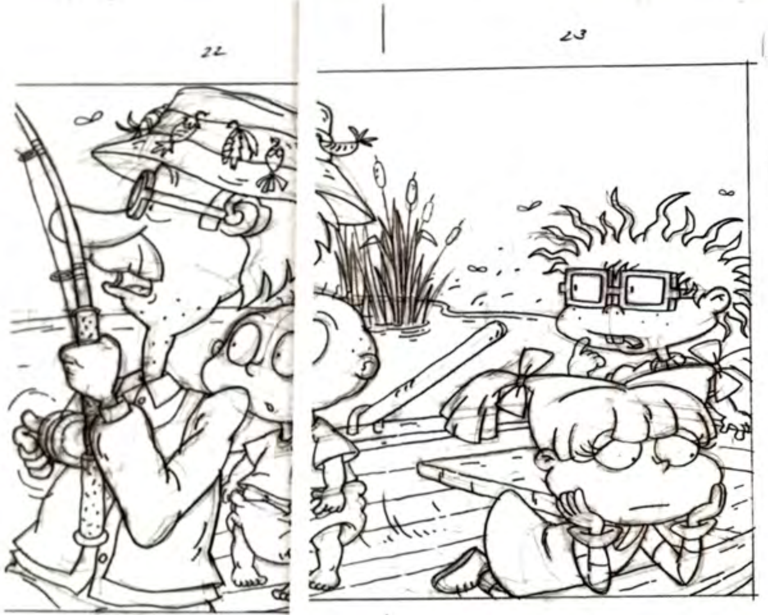
HAPPY NEW YEAR

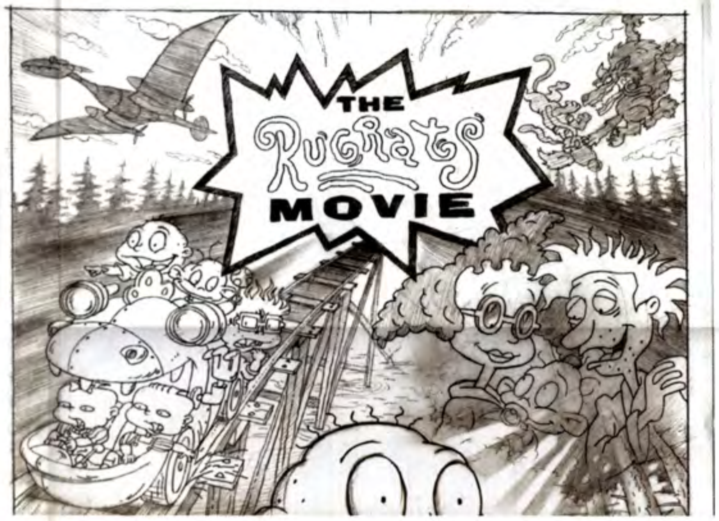


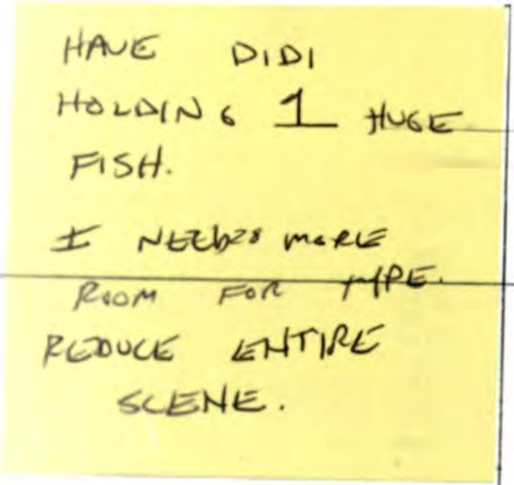
Holidays and celebrations were vital to *Rugrats*. In fact, *Rugrats* was the first to do special episodes based on Jewish holidays. Paul Germain recalled, "First we did a Christmas special, and it did very well. And the next year Nickelodeon came to us and said, 'Let's do a Chanukah special.' John Greenberg, a young writer on the show, came to me and said, 'Hey, look Paul, we're both Jewish. We know that Chanukah's a pretty dull holiday. Let's do Passover. Passover is the important holiday in Judaism.' Nickelodeon didn't have any problem with that. There's nothing sacrilegious about putting babies in the roles of Pharaoh and Moses and all that, and it was really fun to tell the story with this group of characters that we had. And it was really a huge hit."

"YOU'RE ALWAYS WONDERING, IF BABIES COULD SPEAK, WHAT WOULD THEY SAY?"

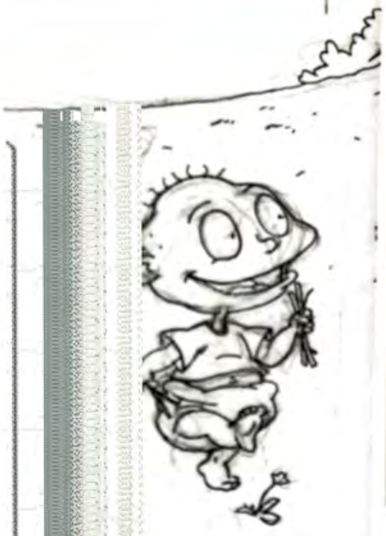
Top Row, from Left: **Grandpa takes "the scouts" fishing in this storyboard panel from "In The Navel"; concept art for the *Rugrats Movie* (1998) poster; rough layout drawing for a *Rugrats In Paris* (2000) publicity drawing.** Bottom Row, from Left: **Director's notes on storyboard panel; pencil rough for a *Rugrats In Paris* poster; sketches of Chuckie, Spike, and Dil publicity art; a sketch for a Thanksgiving piece (see final art on previous page; notes on the staging of a scene in the episode "Graham Canyon").**

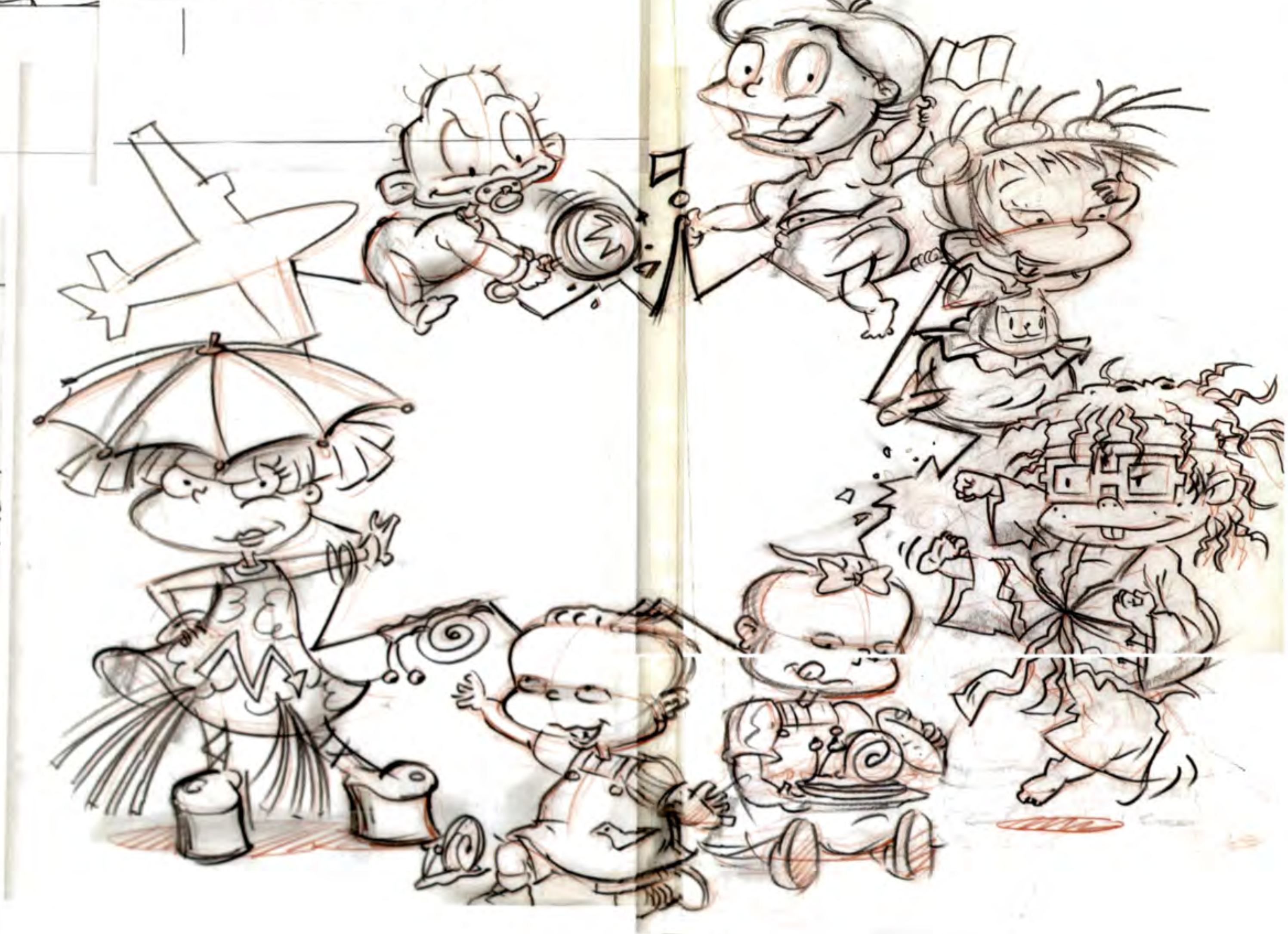


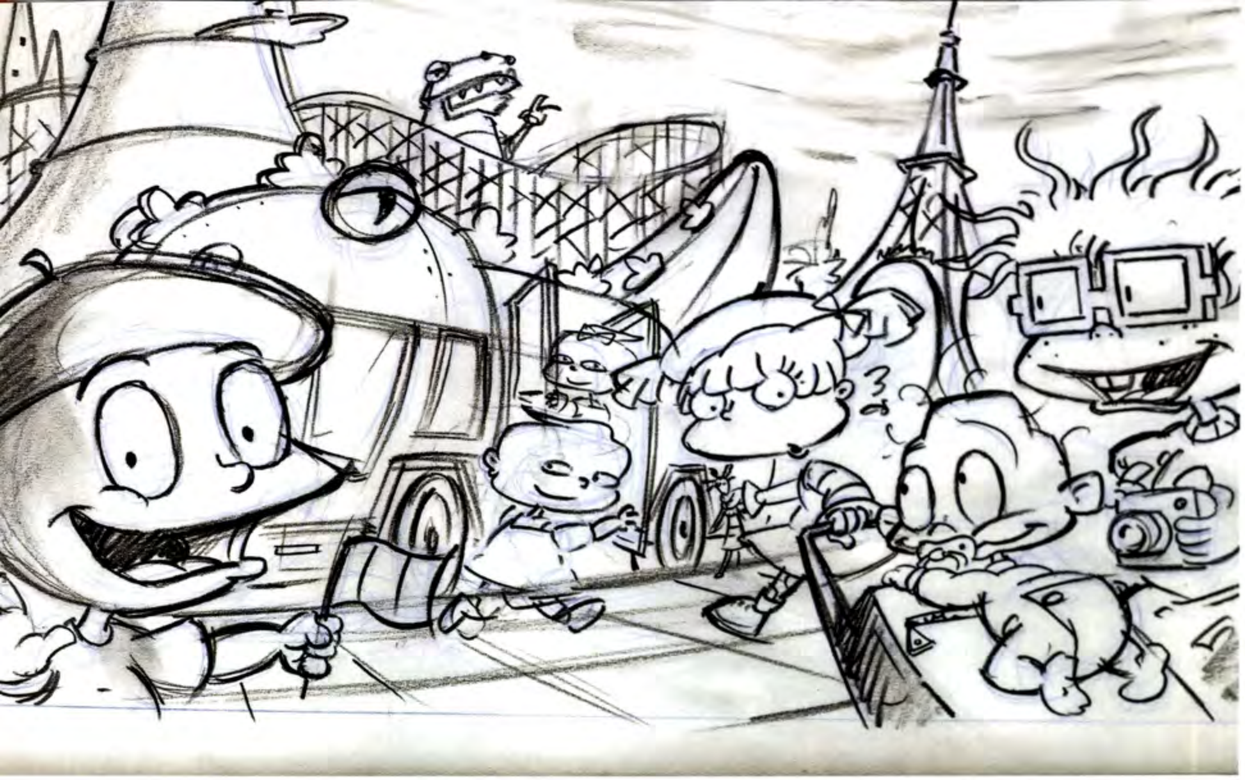



HAVE DIDI
HOLDING 1 HUGE
FISH.

I NEED more
ROOM FOR HER.
REDUCE ENTIRE
SCENE.

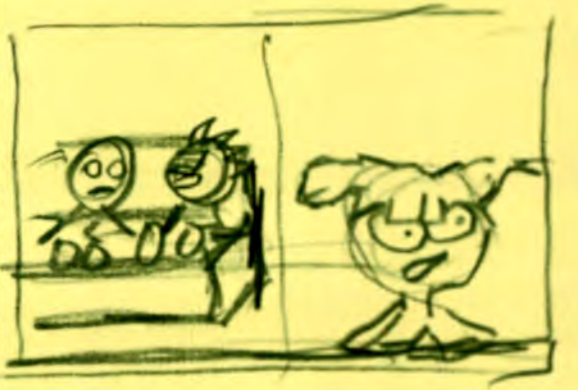




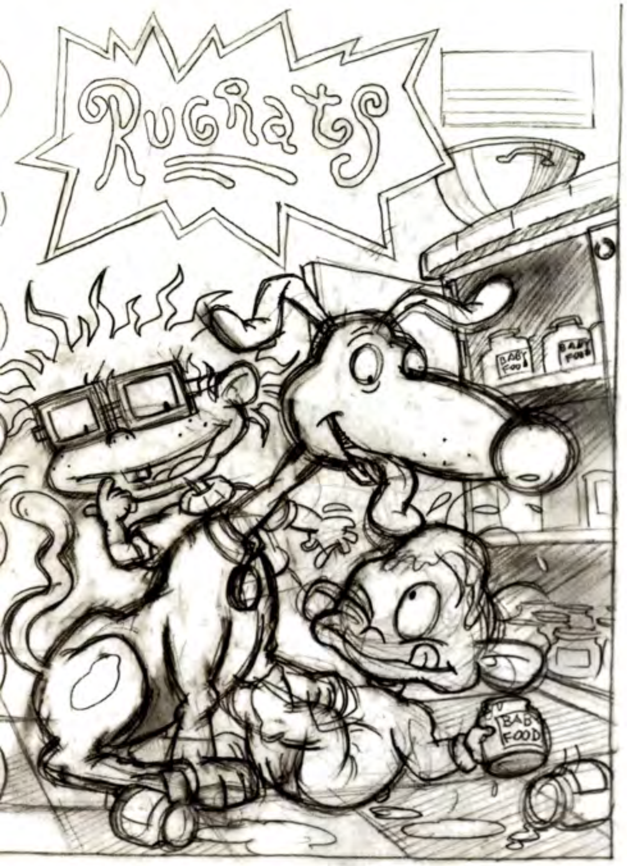


These kids should be seated in camper

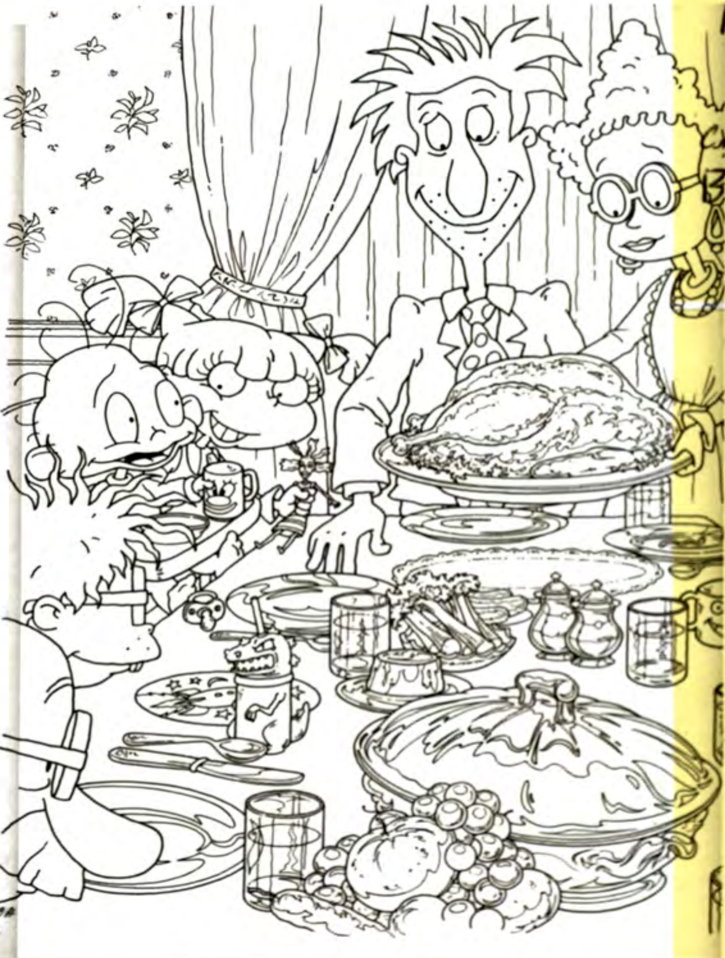
PERHAPS WE CAN BE LOOKING AT RUGRATS THROUGH THE WINDOW. ANGELICA CAN BE LOOKING OUT THE WINDOW WITH HER ARMS FOLDED, RESTING ON WINDOW SILL & T, C CAN BE IN BKGD ON BENCH SEAT.



SOMETHING LIKE THIS.


RUGRATS
BABY FOOD
BABY FOOD
BABY FOOD

COMIC ADVENTURES CONCEPT SKETCH
ⓢ 11/28/98



ROC
MODE

NICKELODEON
ROCKO'S MODERN LIFE

KO'S
RN LIFE

/18/93 TO 05/21/98. 53 EPISODES.
CREATED BY JOE MURRAY

This Page: **Some of Joe Murray's original sketches of the main characters in *Rocko's Modern Life*. Note Rocko's initial bright yellow coloring.**

Opposite Page: **Title cards from four different episodes.**

“THERE WERE NO RULES, AND NOTHING HELD US BACK.”

Joe Murray, Creator: When I look back on the whole *Rocko* experience, I especially remember how unstructured things were back then. For example, we never worried about whether there was a show length we had to go by. Later, somebody from syndication called to complain that we never stuck to twenty-two-minute episodes. The person asked, "How are we going to syndicate this? Can you go back and re-edit all of these?" I said, "No, I don't think so. I'm done with the show and I'm going to Europe for a while."

I always refer to it as the "Wild West" period because it was still the early days of cable networks, and they would run whatever they had just to fill up the space. The network did not yet have a firm structure in place. The advertising department wasn't really talking to the animation people, and programming was still trying to figure out what they were doing. Meanwhile, there was this whole crew of animators in some nondescript building on Vineland Avenue doing this weird *Rocko* stuff, just pumping it out. We were still pretty much under the radar.

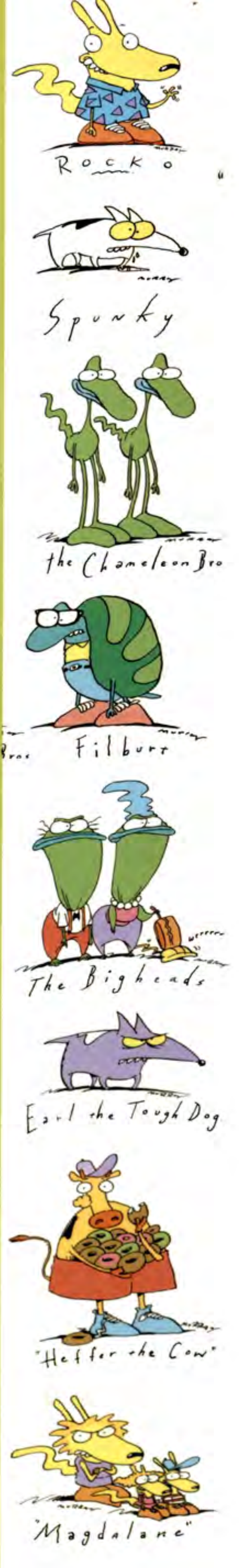
Eric Coleman, VP/EP, Animation Development and Production, Nickelodeon: My fond recollection of *Rocko* is that the show had an amazing crew of fresh, young talent. So many of them were just cutting their teeth on this show, and they tried out every idea that came into their heads.

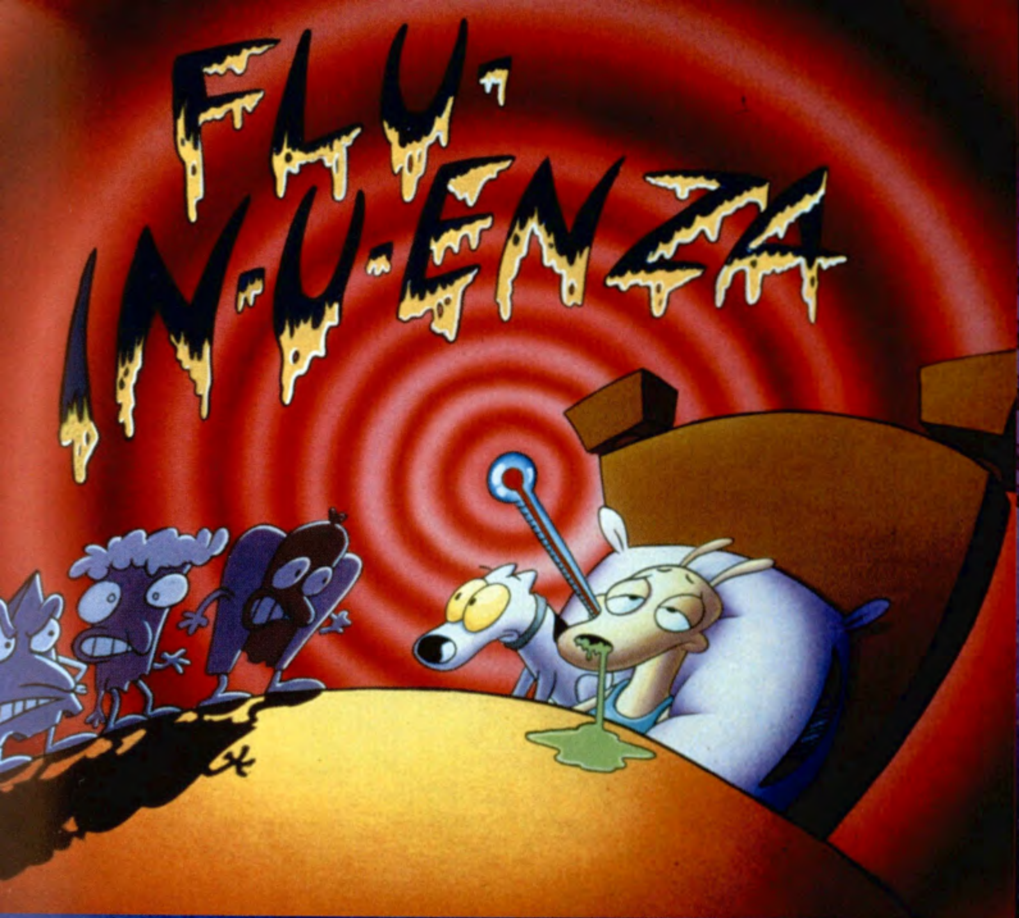
Joe Murray: There were no rules, and nothing held us back. Once we did a four-minute episode. Another one had no dialogue, just pantomime. I didn't want to do anything that wasn't acceptable, and I never put on anything that was in poor taste, but there wasn't really anybody stopping us from going nuts, either. So Steve Hillenburg, Doug Lawrence, and I were able to do a lot of weird things we couldn't have done today.

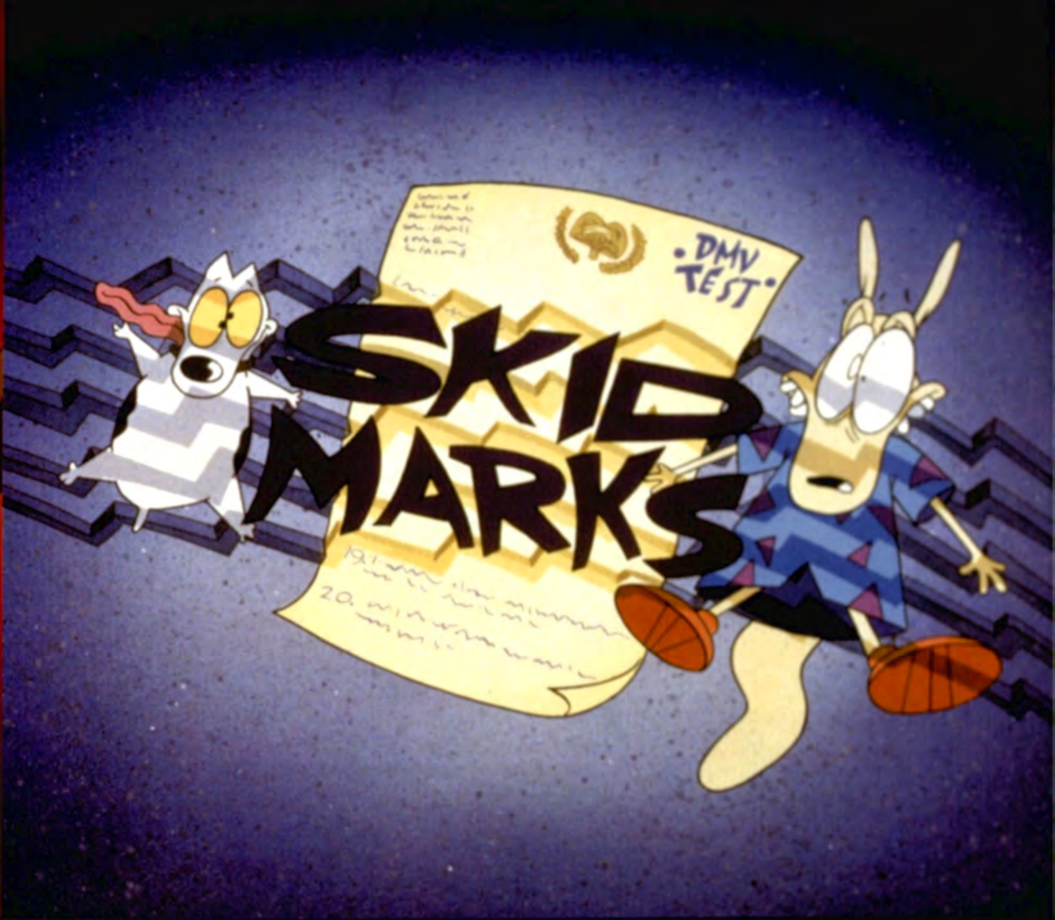
Rocko's Modern Life was a satirical view on everyday living, and each show dealt with relatable life issues. It's like the way I approach my films, using things that are relatable, that represent what you were going through at one time. In fact, I always know that a character or concept isn't working when I can't find a relatable point or some part of my personality in it. Every episode of *Rocko* is based on a personal experience of mine, or one of the directors' or writers'.

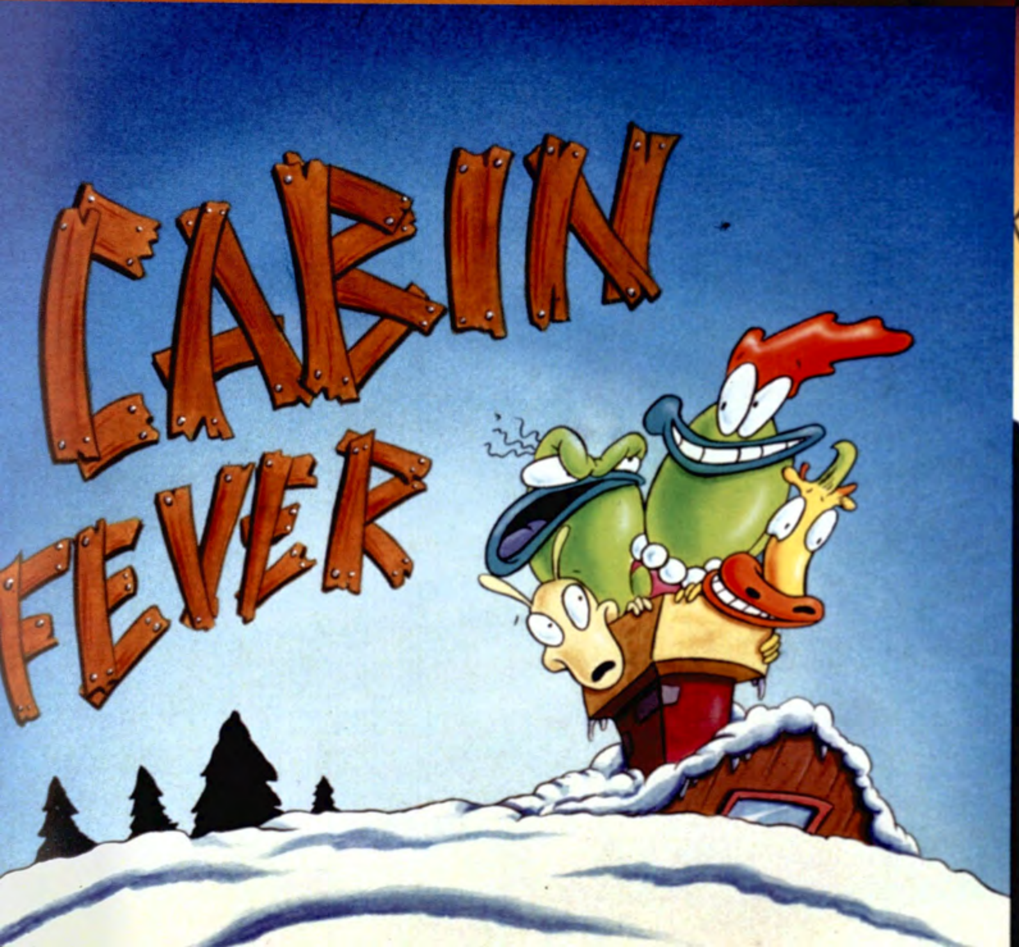
Eric Coleman: So much great talent came out of *Rocko*, including artists, writers, and directors who now run some of the most popular shows on TV.

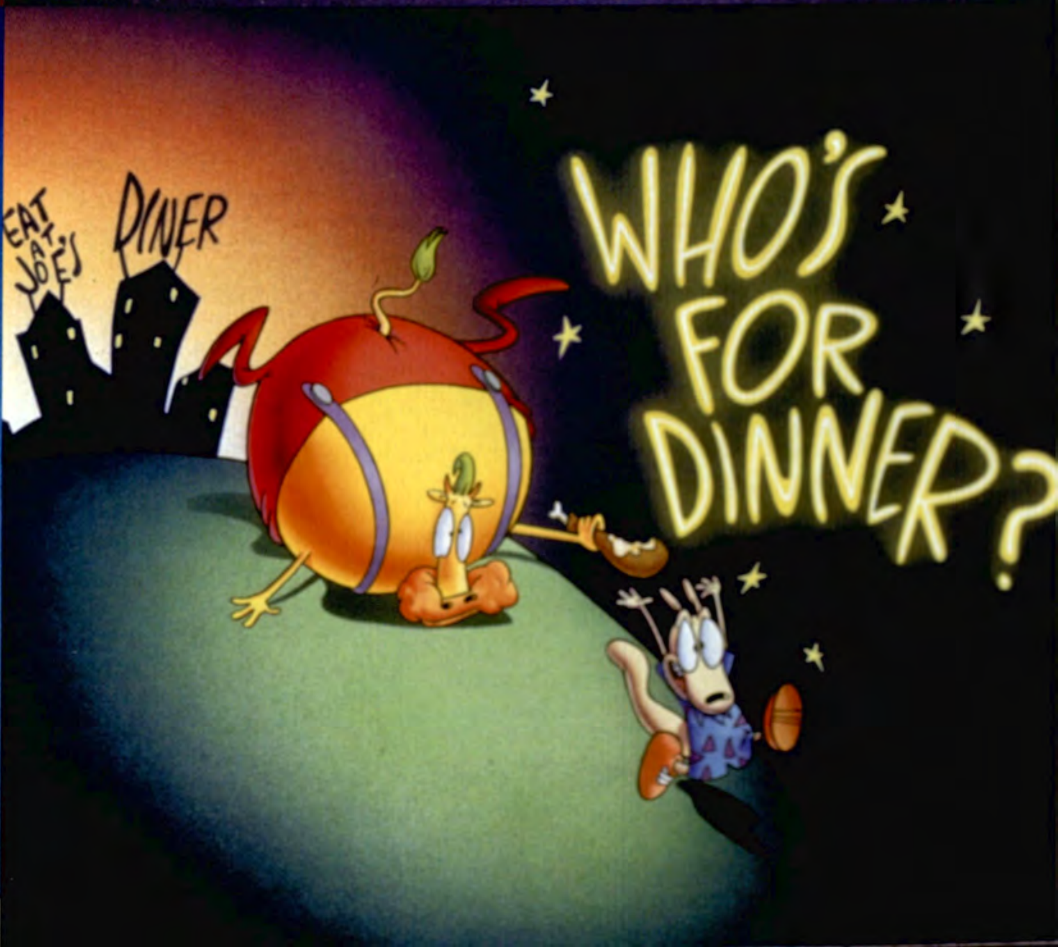
Joe Murray: I've moved on to other projects since then, but it's hard to forget the fun we all had. We were totally riffing on the whole thing. We did inside jokes about animation, the networks, merchandising, and even the executives. To this day I know that everybody who worked with me on *Rocko* looks back on it as a really fun experience.

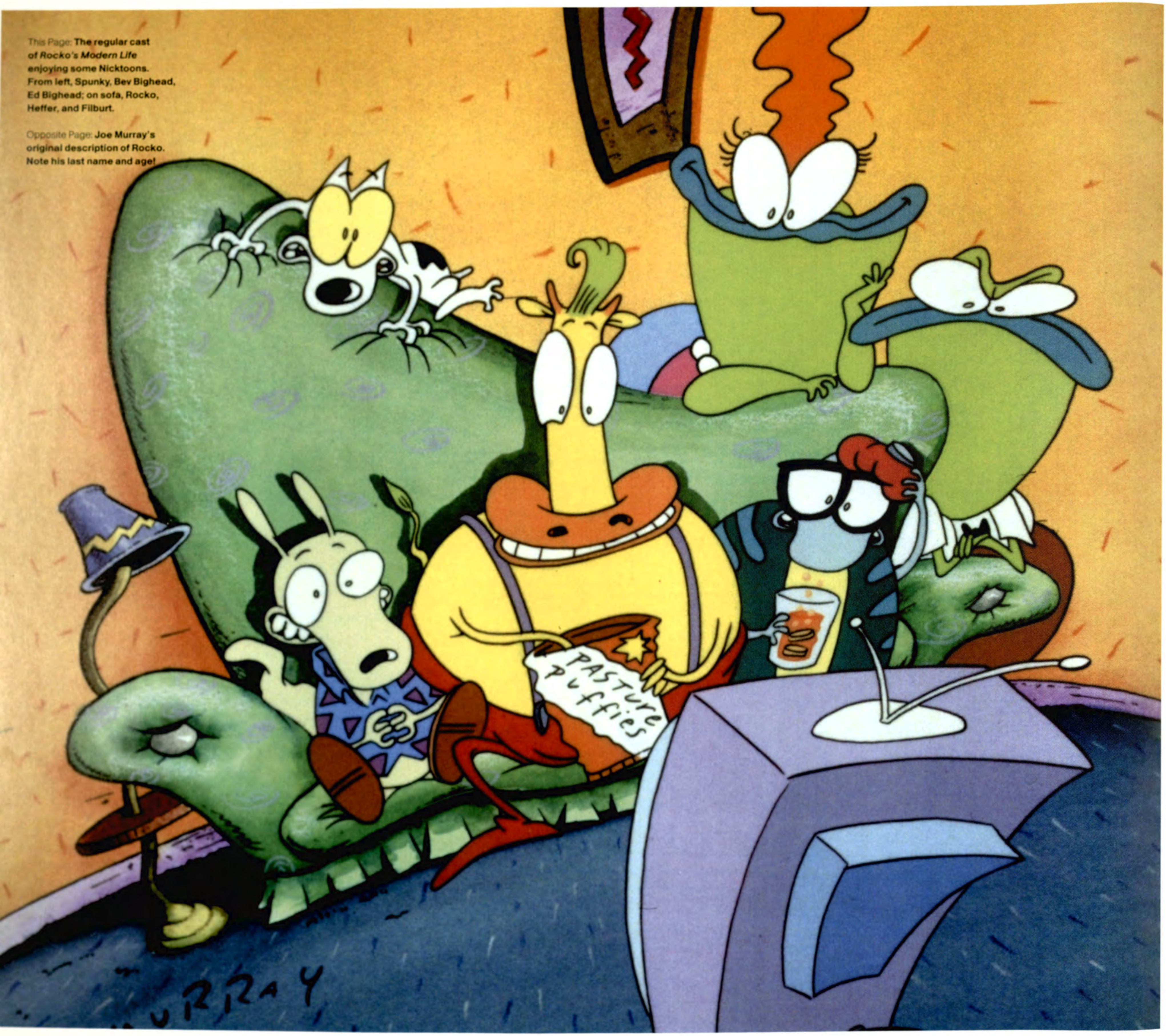



FLU-IN-U-ENZA


SKID MARKS
DMV TEST
19.
20.

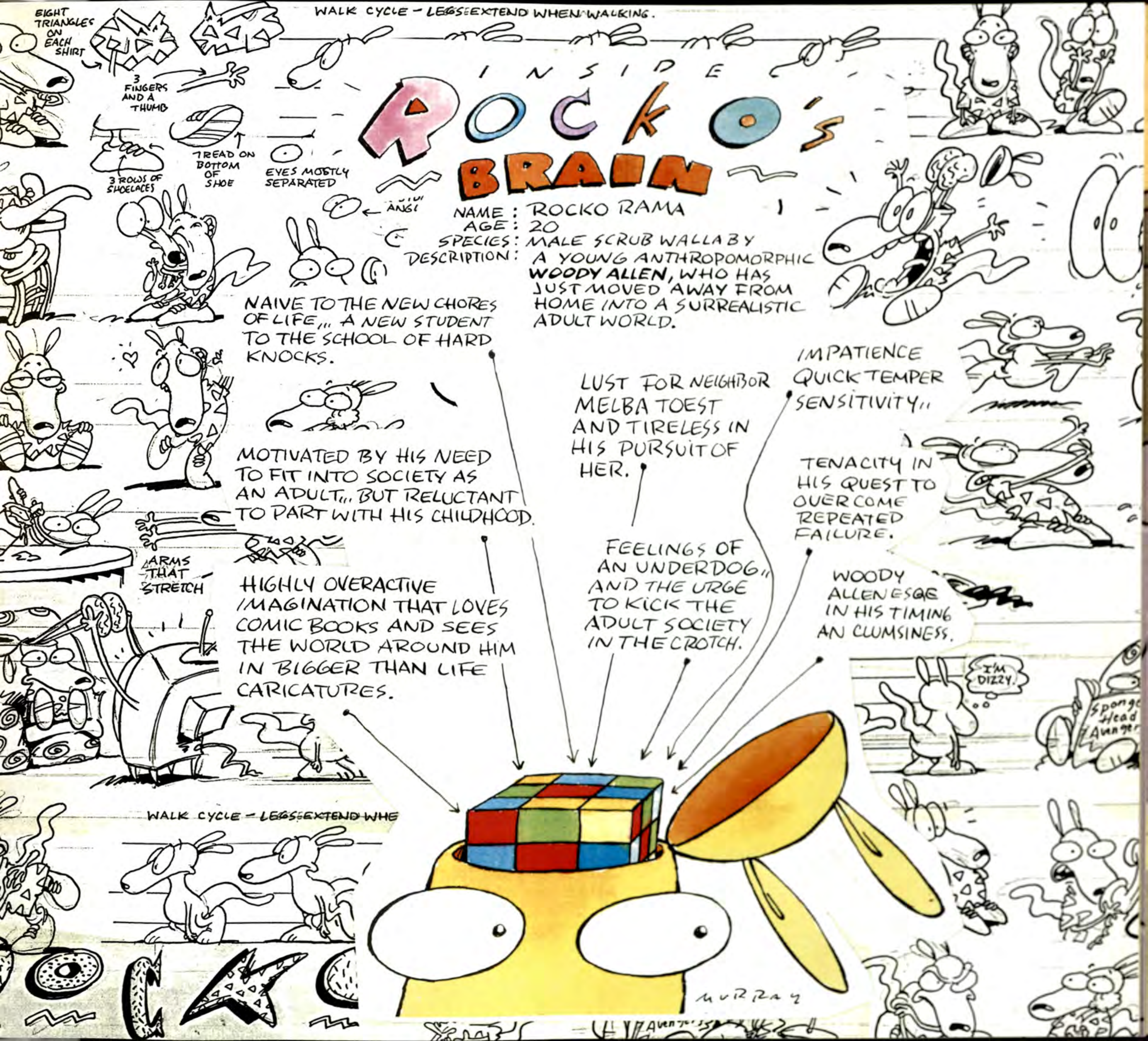

CABIN FEVER


EAT AT JOE'S
DINER
WHO'S FOR DINNER?



This Page: **The regular cast of *Rocko's Modern Life* enjoying some Nicktoons. From left, Spunky, Bev Bighead, Ed Bighead; on sofa, Rocko, Heffer, and Filburt.**

Opposite Page: **Joe Murray's original description of Rocko. Note his last name and age!**



INSIDE ROCKO'S BRAIN

NAME: ROCKO RAMA
AGE: 20
SPECIES: MALE SCRUB WALLABY
DESCRIPTION: A YOUNG ANTHROPOMORPHIC **WOODY ALLEN**, WHO HAS JUST MOVED AWAY FROM HOME INTO A SURREALISTIC ADULT WORLD.

NAIVE TO THE NEW CHORES OF LIFE,,, A NEW STUDENT TO THE SCHOOL OF HARD KNOCKS.

LUST FOR NEIGHBOR MELBA TOEST AND TIRELESS IN HIS PURSUIT OF HER.

IMPATIENCE QUICK TEMPER SENSITIVITY,,

MOTIVATED BY HIS NEED TO FIT INTO SOCIETY AS AN ADULT,,, BUT RELUCTANT TO PART WITH HIS CHILDHOOD.

TENACITY IN HIS QUEST TO OVERCOME REPEATED FAILURE.

FEELINGS OF AN UNDERDOG,, AND THE URGE TO KICK THE ADULT SOCIETY IN THE CROTCH.

WOODY ALLENESQE IN HIS TIMING AN CLUMSINESS.

HIGHLY OVERACTIVE IMAGINATION THAT LOVES COMIC BOOKS AND SEES THE WORLD AROUND HIM IN BIGGER THAN LIFE CARICATURES.

EIGHT TRIANGLES ON EACH SHIRT
3 FINGERS AND A THUMB
3 ROWS OF SHOELACES
TREAD ON BOTTOM OF SHOE
EYES MOSTLY SEPARATED
WALK CYCLE - LEGS EXTEND WHEN WALKING.
ARMS THAT STRETCH
WALK CYCLE - LEGS EXTEND WHE
I'M DIZZY.
Sponge Head Avenger
MURRAY

AAAH

EAL MO

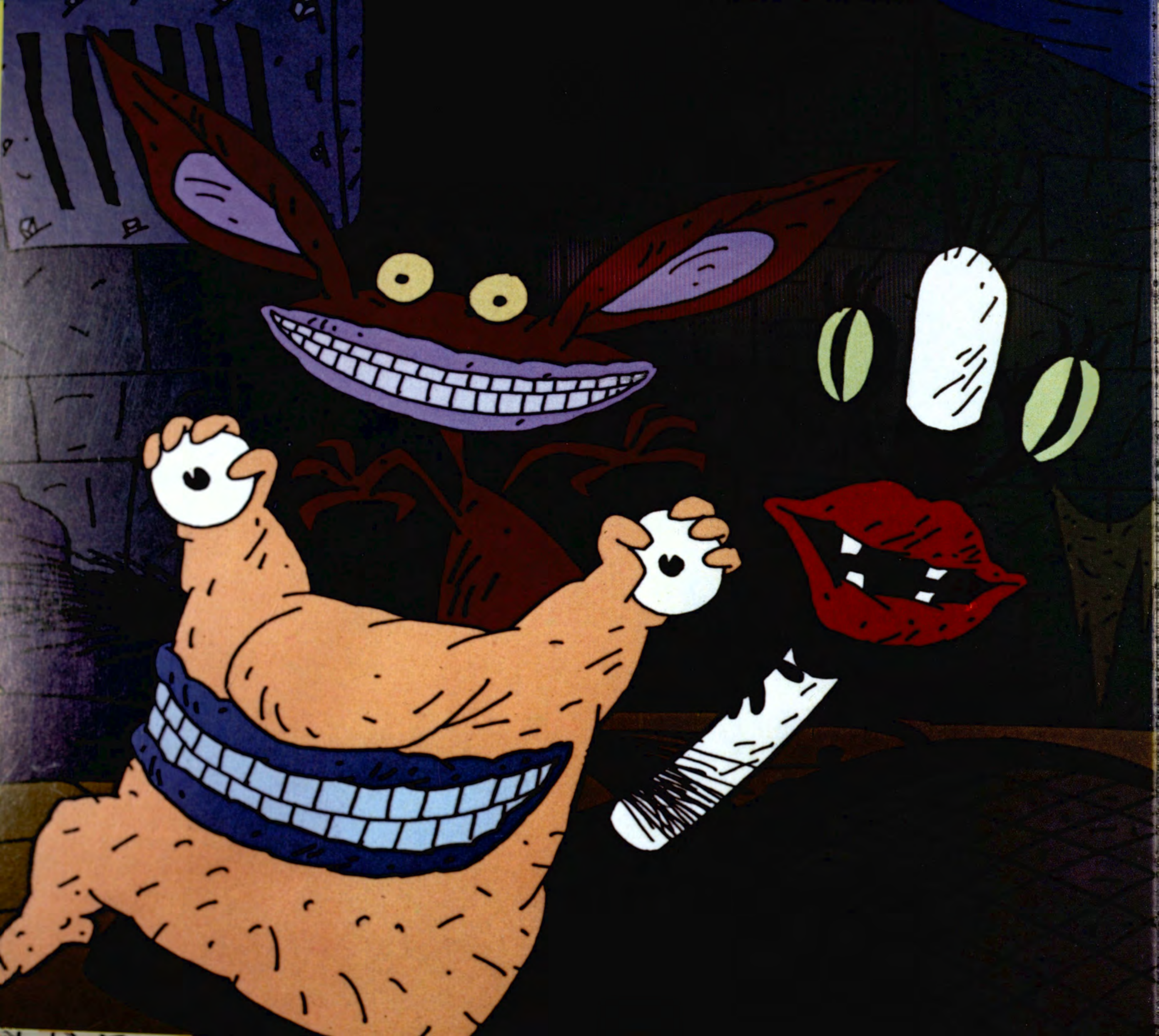
10/22/94 TO 11/16/97. 52

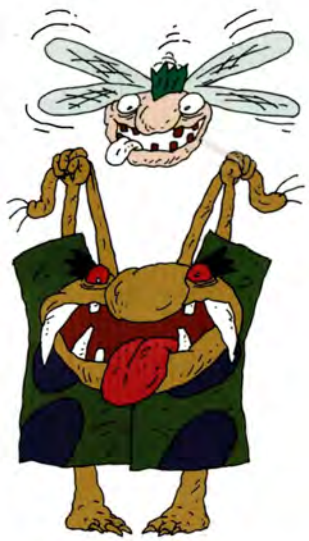
CREATED BY ARLENE KLASKY,

H!!!
NSTERS

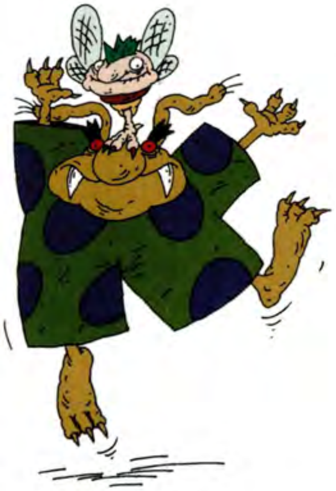
EPISODES.
GABOR CSUPO

NICKELODEON
AAAHH!!! REAL MONSTERS





> **“THERE’S A LEGEND GOING AROUND THAT GABOR CSUPO DID SOME QUICK DRAWINGS ON A NAPKIN AND SOLD THE SHOW ON THAT ALONE.”**



This Page: **The original monster concepts.**

Opposite Page: **The leads of *Aaahh!!! Real Monsters*: Krumm (carrying his eyeballs), Ickis, and Oblina.**

Chuck Swenson, Creative Producer: There’s a legend going around that Gabor Csupo did some quick drawings on a napkin and sold the show on that alone. Well, those weren’t quite drawings on a napkin. They were actually on an 8½ x11 sheet of white paper. I guess you could fold it up into a napkin if you wanted to, but that wasn’t the case.

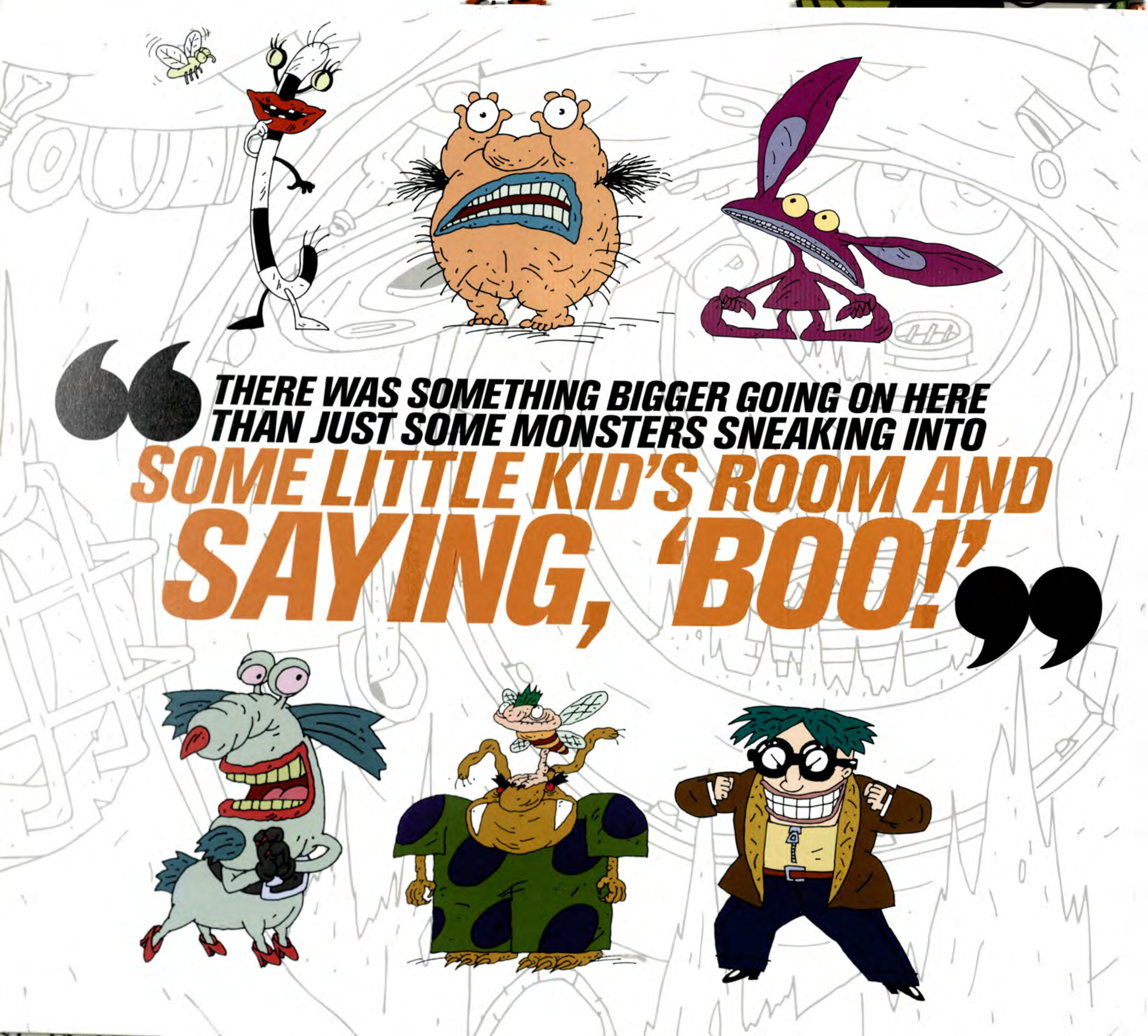
Part of the pitch was to make stories that were truly epic, with big adventures—stories with a real sense of wonder and awe. We had a big book in the pilot episode, “The Book of Scares,” that had a glowing aura. We were trying to set the notion in the viewer’s mind that there was something bigger going on here than just some monsters sneaking into some little kid’s room and saying, “Boo!”

The show itself didn’t take that tack. There were some people involved on the Nickelodeon side who had other ideas. They decided that the monsters should be in a school, because they thought that would be more relatable to kids. Eventually the show developed into one about monsters who lived in a sort of alternate universe that came out at night from under the bed or from the closet and scared you. They went to school to learn how to do this, and the stories basically centered on their lives outside of that.

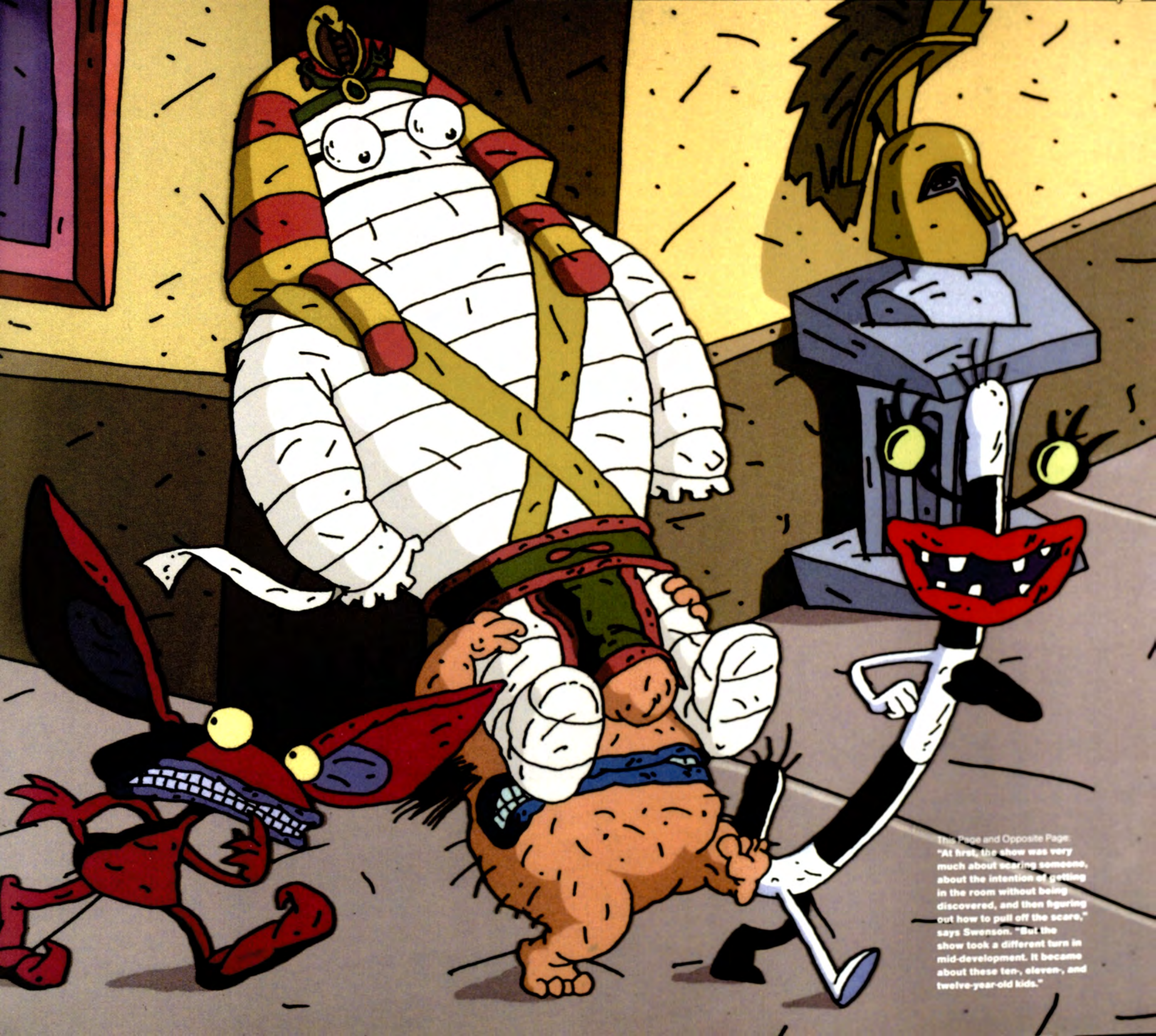
When Peter Gaffney came on as a writer, we had meetings where we came up with hundreds of names for these characters. The monsters were funny-looking and strange, but they were basically a bunch of ten-, eleven-, and twelve-year-old kids learning to deal with one another, the world, and how to scare people at the same time.

Gabor brought in a lot of talent from European studios, especially those in Eastern Europe, which gave the show a different design sensibility. Three of our animation directors, Igor Kovalyov, Zhenye Delioussine, and Andrei Svislotski, were Russians, and Sergey Shramkovsky, our art director, was from Moscow too. Igor was one of the first Russians we had working here; I remember that when the writers were throwing around story ideas, I’d wonder if he was getting the humor, because his English was sort of limited at the time. Igor would sit there very quietly, looking around at us, and then he’d come out with a comment that showed us he was tuned in to everything: the story, the emotional angle, all of it.

Even though the show we were trying to deliver wasn’t really the show Nickelodeon wanted, the actual in-house production was velvet. I’ve never had so much fun making an animated piece, and cooperating with a crew, in my life. Igor, Sergey, and I were all in sync just about from the beginning. We had wonderful, funny writers. From the production end, it was really fun—a great, great show to work on.



> “THERE WAS SOMETHING BIGGER GOING ON HERE THAN JUST SOME MONSTERS SNEAKING INTO SOME LITTLE KID’S ROOM AND SAYING, ‘BOO!’”



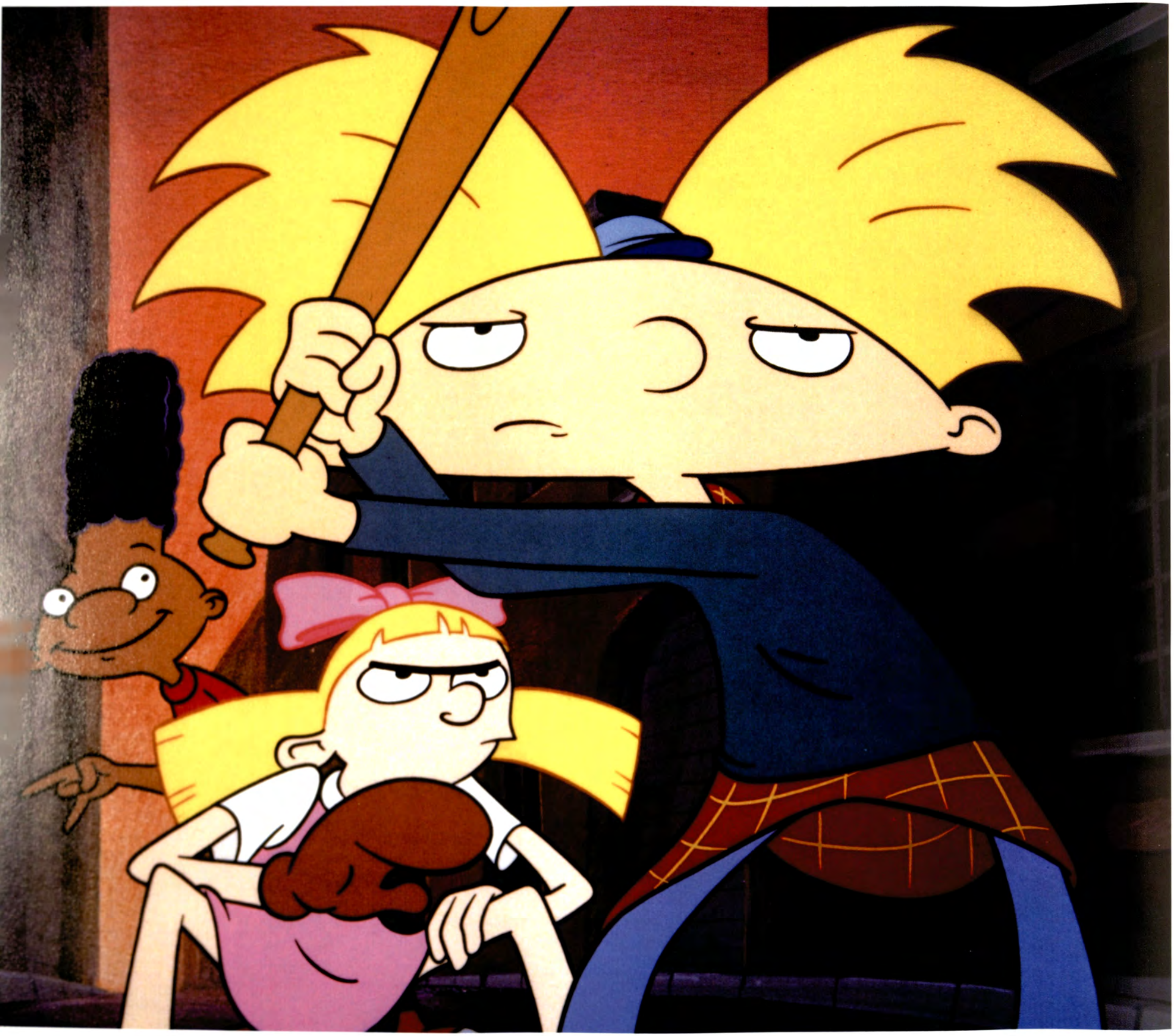
This Page and Opposite Page:
"At first, the show was very much about scaring someone, about the intention of getting in the room without being discovered, and then figuring out how to pull off the scare," says Swenson. "But the show took a different turn in mid-development. It became about these ten-, eleven-, and twelve-year-old kids."

HEY ARNO

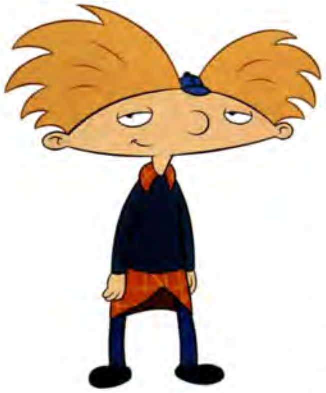
10/07/96 TO 06/08/04. 100
CREATED BY CRAIG B

LD

EPISODES.
RTLETT



“I ALWAYS WANTED TO REACH INTO MY OWN SUBCONSCIOUS AND CREATE A FILM ABOUT MY ORIGINS.”



This Page: **Arnold.**

Opposite Page: **Promo art for the first season of *Hey Arnold!*. Many episodes feature the gang playing street baseball: umpire Gerald Johanssen, catcher Helga Pataki, and at bat, Arnold.**

Craig Bartlett, Creator: I always wanted to reach into my own subconscious and create a film about my origins. I began by thinking about some of my earliest memories. I remember spacing out in school and church, and that became the basis of the first *Arnold* short, *Arnold Escapes from Church.* It was also based on Psalm 23—the one that includes the lines “Though I walk through the valley of the shadow of death, I will fear no evil.” The poetry of that psalm is really beautiful, but kind of weird.

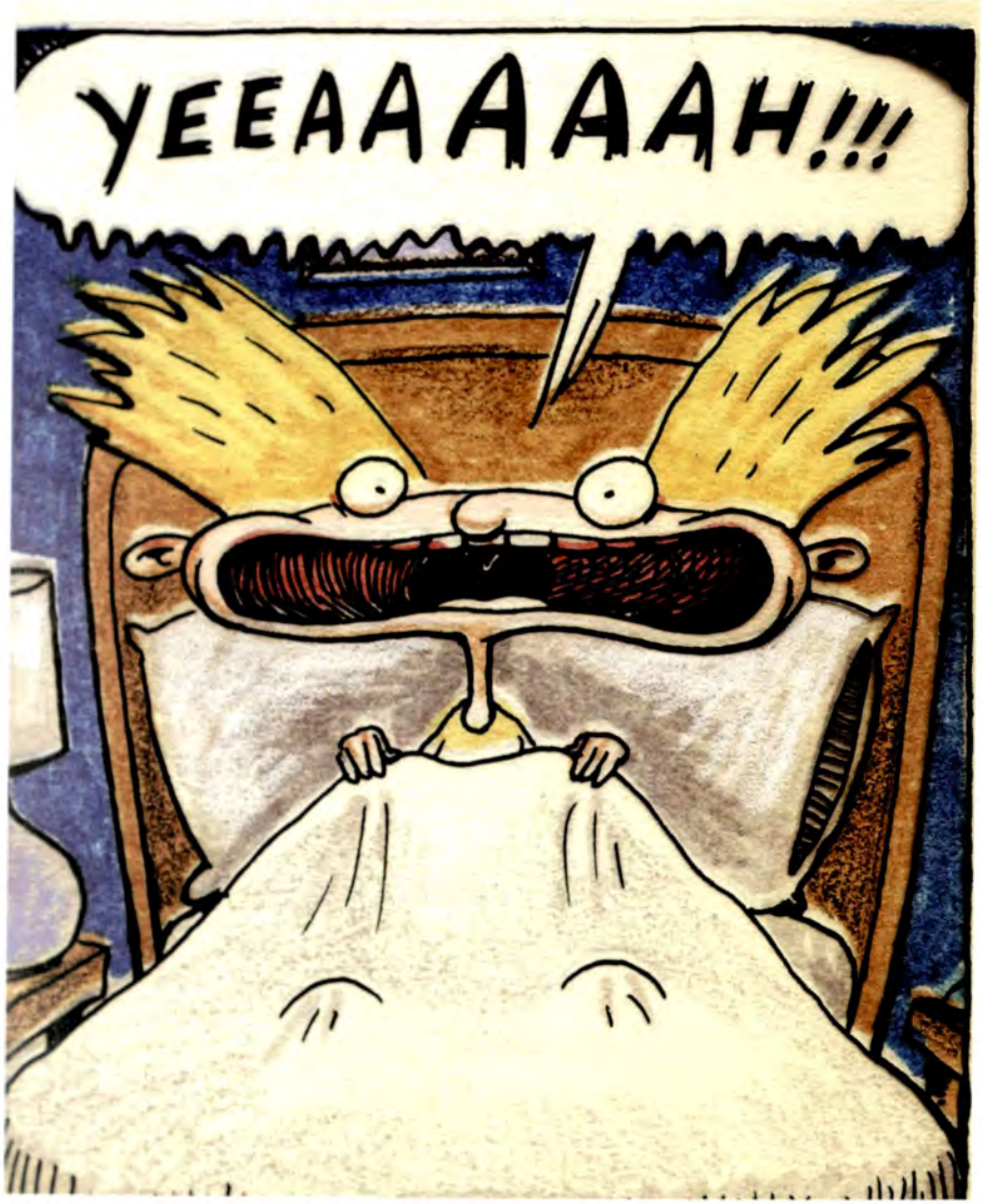
In 1988, the same year I dreamed up *Arnold*, I was doing the Penny cartoons on *Pee-wee’s Playhouse.* These were popular shorts on the show done in clay animation, which is pretty labor intensive. It encouraged me to design characters with strong silhouettes—so that even if Arnold is tiny, in a very wide shot, you can always tell that it’s him. Arnold’s head is football-shaped because I originally designed him in clay. I based the second *Arnold* short, *The Arnold Waltz*, on a recording that my father-in-law made of my sister-in-law’s terrible fourth-grade school band. The music is horrible but hilarious.

In 1990 I became a story editor on the first season of *Rugrats.* By 1993 we were a tight little team, and we decided to work up some new ideas for kids’ shows and pitch them, en masse, to then-Nicktoons animation executive Mary Harrington. I have to admit, six guys coming in and saying we wanted to create shows sounds insane. It was, and she was like, “No, no, no” to all of our ideas. We had been there for about an hour, and we weren’t getting anywhere. We sat around having lunch, running out of things to show her. The other guys said, “What else did you bring, Craig?” In my briefcase, I had odds and ends, and some comics I had done. I had the Penny cartoons on a tape, so I showed her those. In front of the Penny cartoons were the three *Arnold* shorts, and she loved them. Then I showed her the Arnold comic strips I had done for the *Simpsons Illustrated* magazine. She particularly loved a drawing of Arnold screaming.

Mary Harrington, Executive Producer: They were pitching one idea after another, but there was really nothing appropriate for my development mandate. I had met Craig as a writer on *Rugrats*, and I knew he had developed those Penny shorts, so I asked to see his director’s reel.

Craig Bartlett: I didn’t even go in to pitch *Arnold*, but when we came out, one of the guys said to me, “Mark my words, you just sold a show.”

Mary Harrington: Even though Arnold was a much younger character in the shorts we saw that day, the sense of comedy and character was so apparent that it swept me away. The whole meeting turned on that one moment. After looking at those designs, I immediately said, “Have you ever considered doing anything with Arnold?” Craig just busted out, “Wow, today’s my lucky day!”


YEEAAAAAAH!!!

> **I DIDN'T EVEN GO IN TO PITCH ARNOLD, BUT WHEN WE CAME OUT, ONE OF THE GUYS SAID TO ME, 'MARK MY WORDS, YOU JUST SOLD A SHOW.'**

Craig Bartlett: Mary called me back right away and asked if we could do a weekly show in clay animation. I imagined having to do all the work myself, so I said, "Forget clay animation, let's do it in cell," because I knew we could accomplish that. Right away I made Mary a couple of drawings, including a sketch of Arnold's boarding house, with his grandma and Arnold in the doorway. This is his world. He lives in a boarding house under a freeway overpass, and he's a big daydreamer. We thought each episode could start with him daydreaming, then snapping out of it and going, "Huh?" That's basically the show we sold.

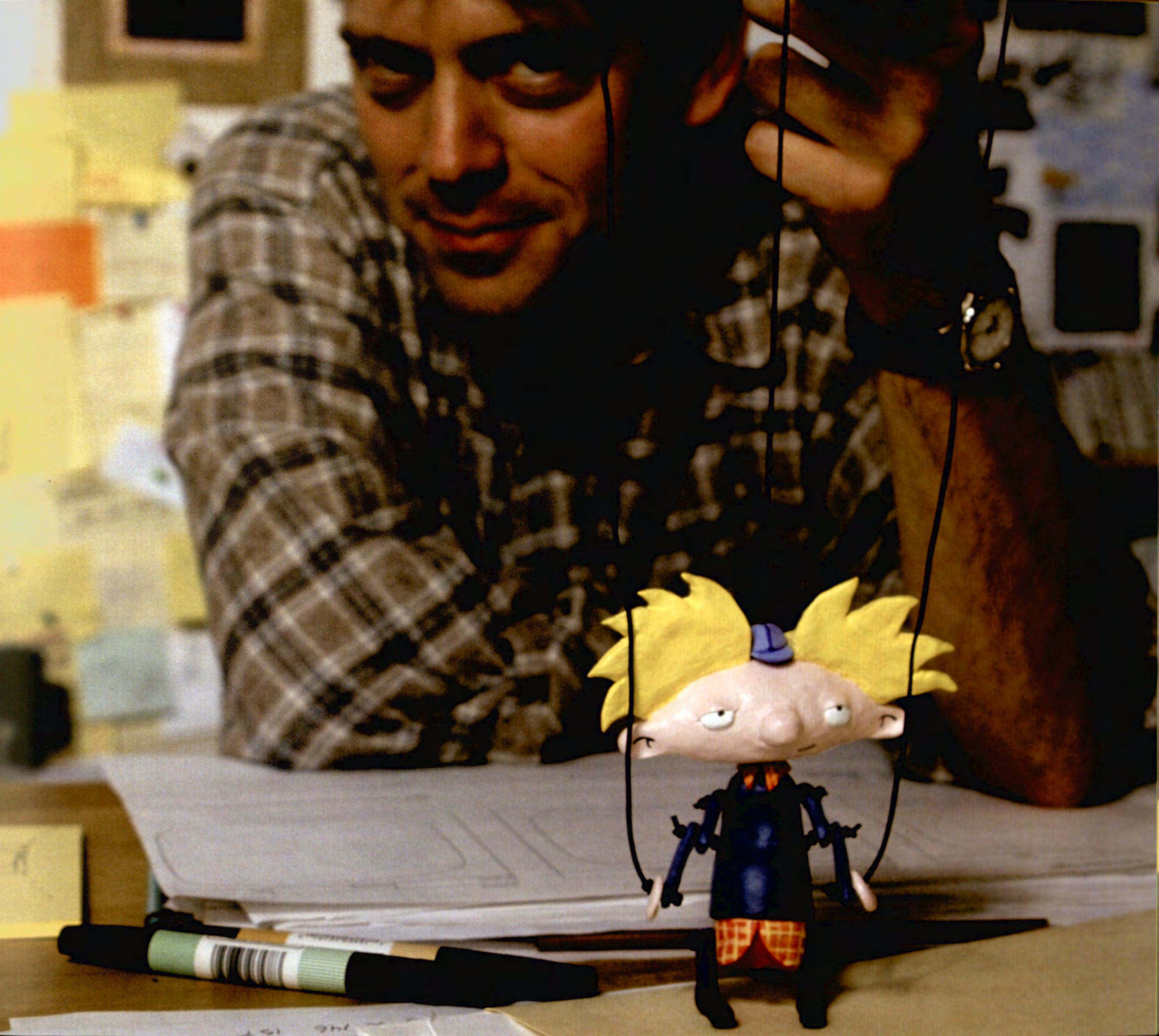
When it came time to do *Arnold* as a series, all the stuff I had done before had to change. It's hard to start with a daydream and then snap out of it. You're kind of asking, "What's with Arnold? Man, what's his problem? Why is he constantly sleeping? Is he narcoleptic?" That just wouldn't do. He had to be alive! Awake!

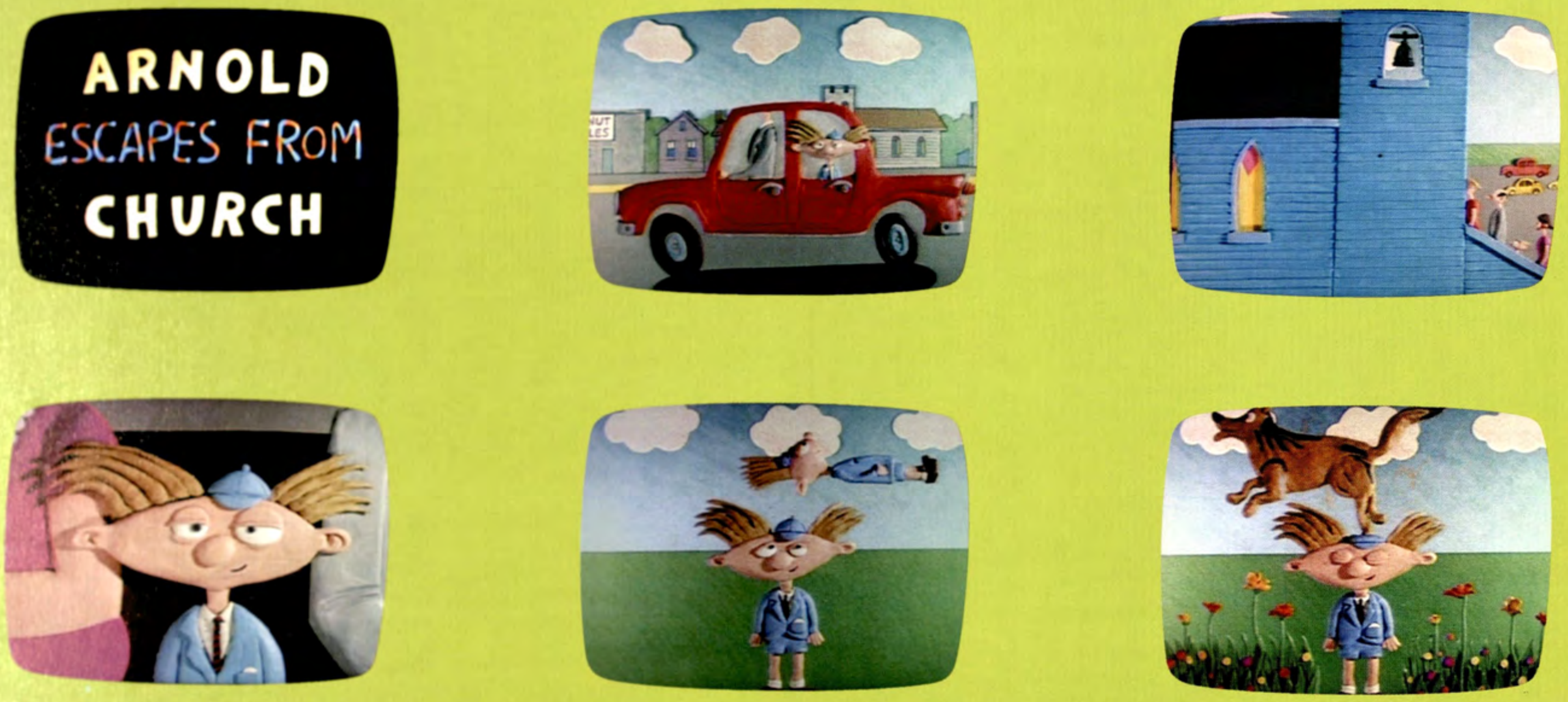
Arnold got to be a sensitive and emotionally realistic show about the trauma of being a kid—about the highs and the bummers. It was a great series that was both funny and somewhat touching.

Mary Harrington: The *Arnold* shorts were just so innocent and appealing. With a totally unintended pitch, Craig won me over.

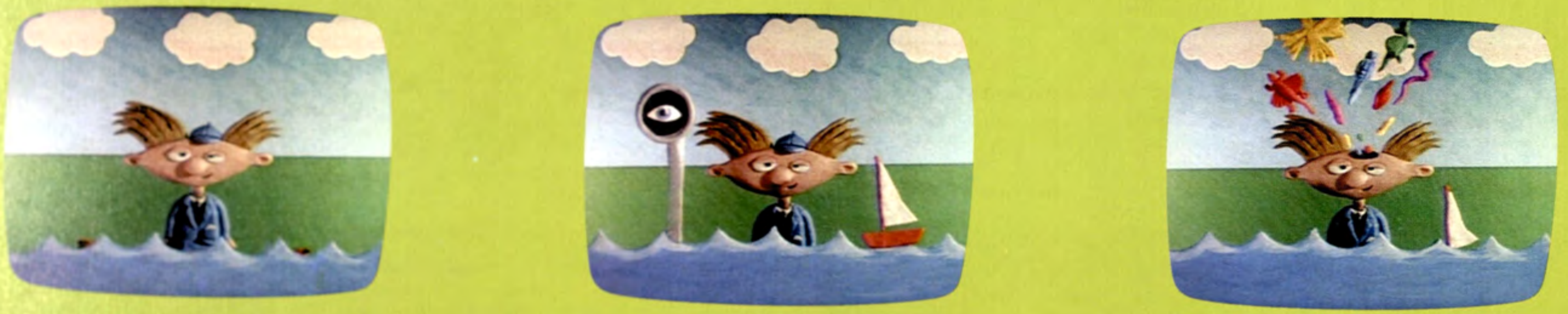
This Page: **Arnold wakes up screaming in bed in a comic Bartlett made for *Simpsons Illustrated* in 1993. This is the image that cracked Mary Harrington up at the meeting and helped clinch the deal to develop *Arnold* into a Nicktoon.**

Opposite Page: **Bartlett at his desk at Nick Studios holding a puppet version of Arnold made by his casting coordinator, Amy Lender, and given to him as a Christmas present.**

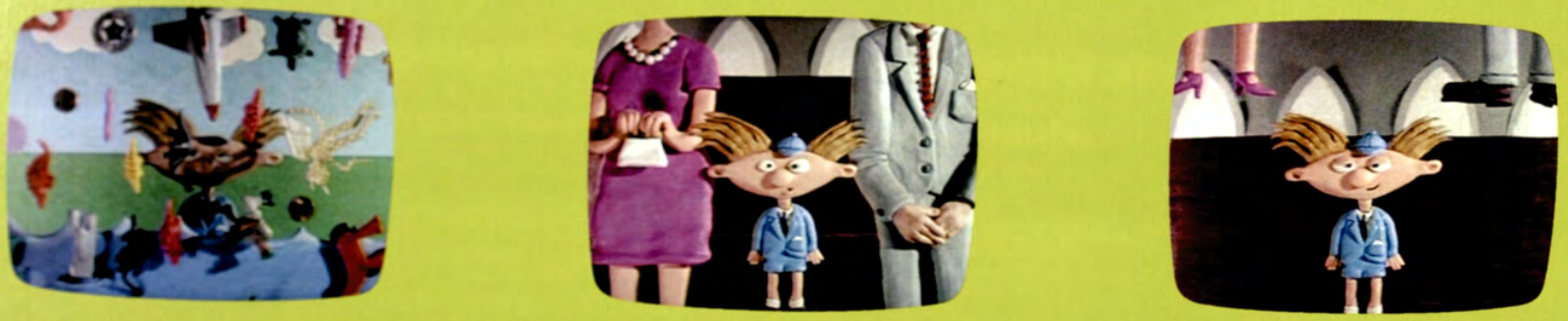


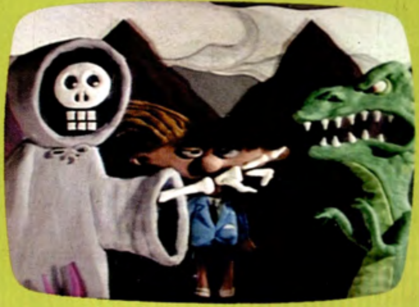
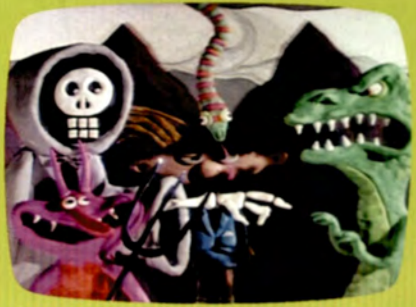
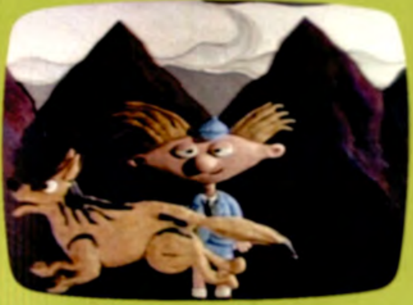

ARNOLD
ESCAPES FROM
CHURCH

The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures: He leadeth me beside the still waters.

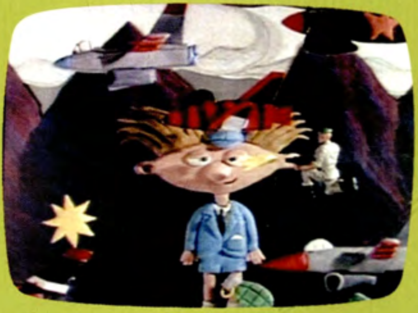
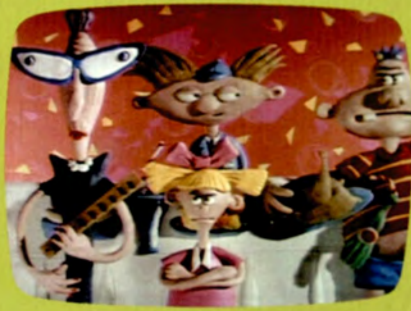
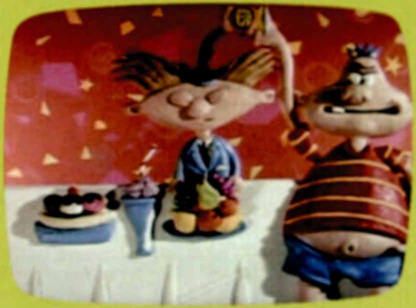


He restoreth my soul: He leadeth me in the paths of righteousness for his name's sake. Yea, though I walk through the valley of the

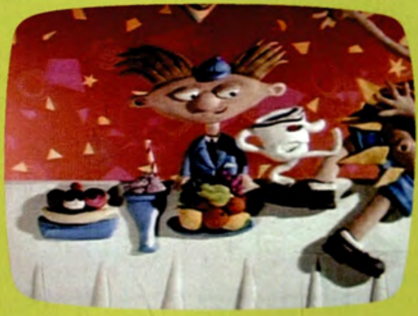
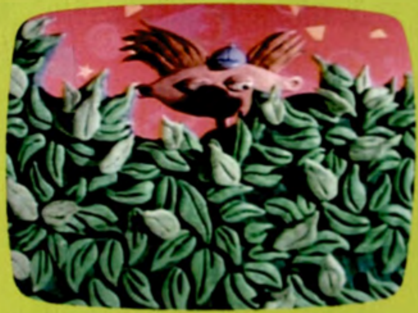
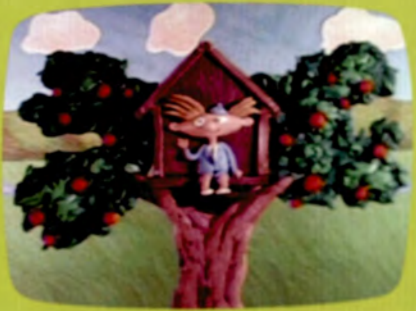


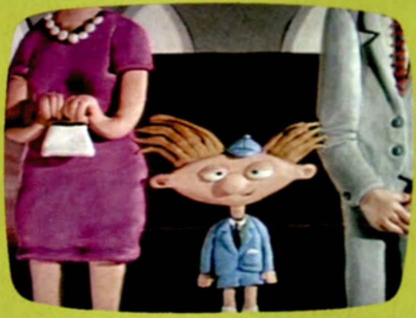
shadow of death, I will fear no evil: For thou [art] with me; Thy rod and thy staff they comfort me.

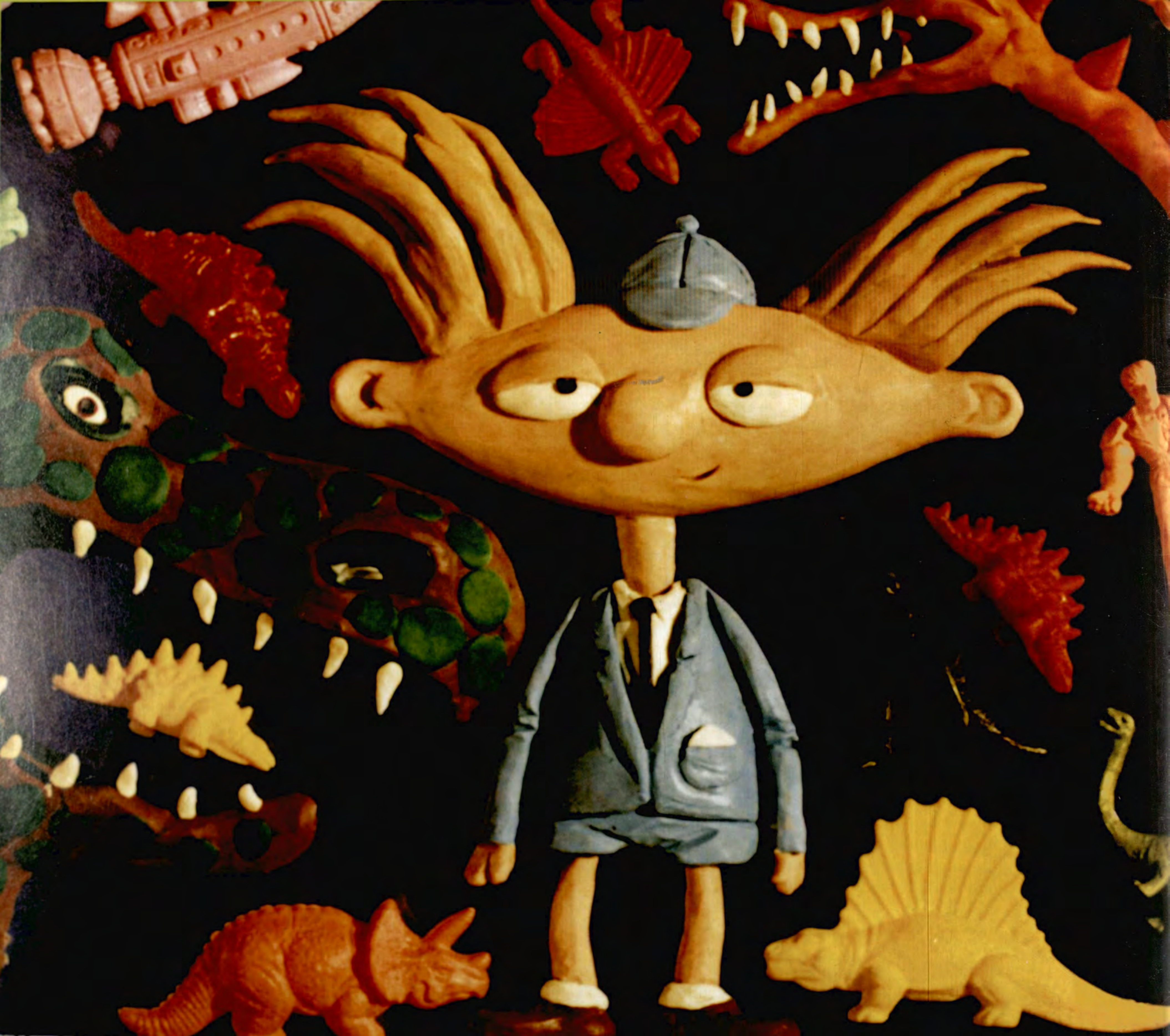
Thou preparest a table before me in the presence of mine enemies: Thou anointest my head with oil; My cup runneth over.

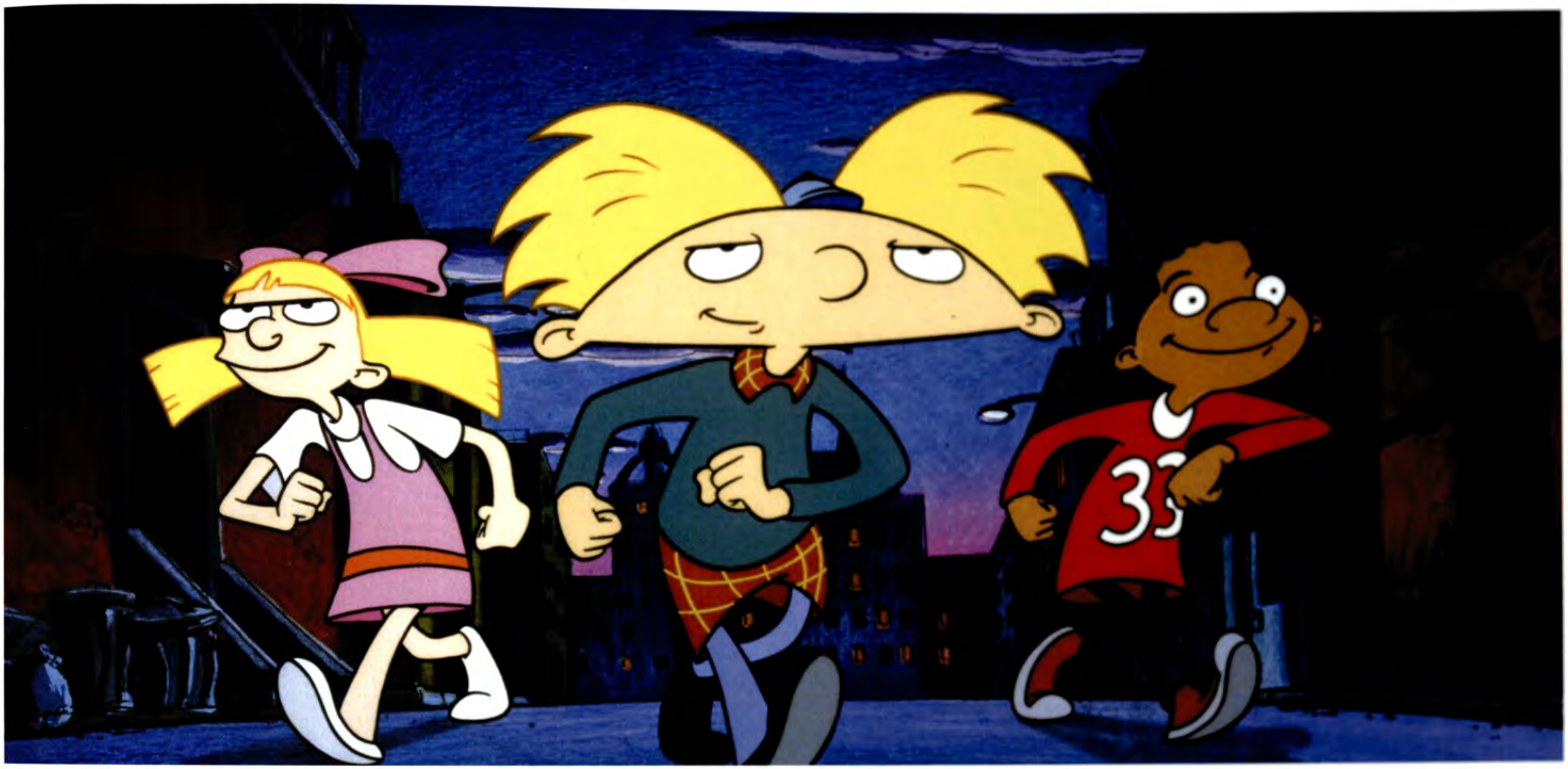




Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord forever.



Frame grabs from the very first *Arnold* film, *Arnold Escapes from Church*, which Bartlett created for the 21st Tournée of Animation in 1988. Bartlett shot the film in his living room in Los Angeles.

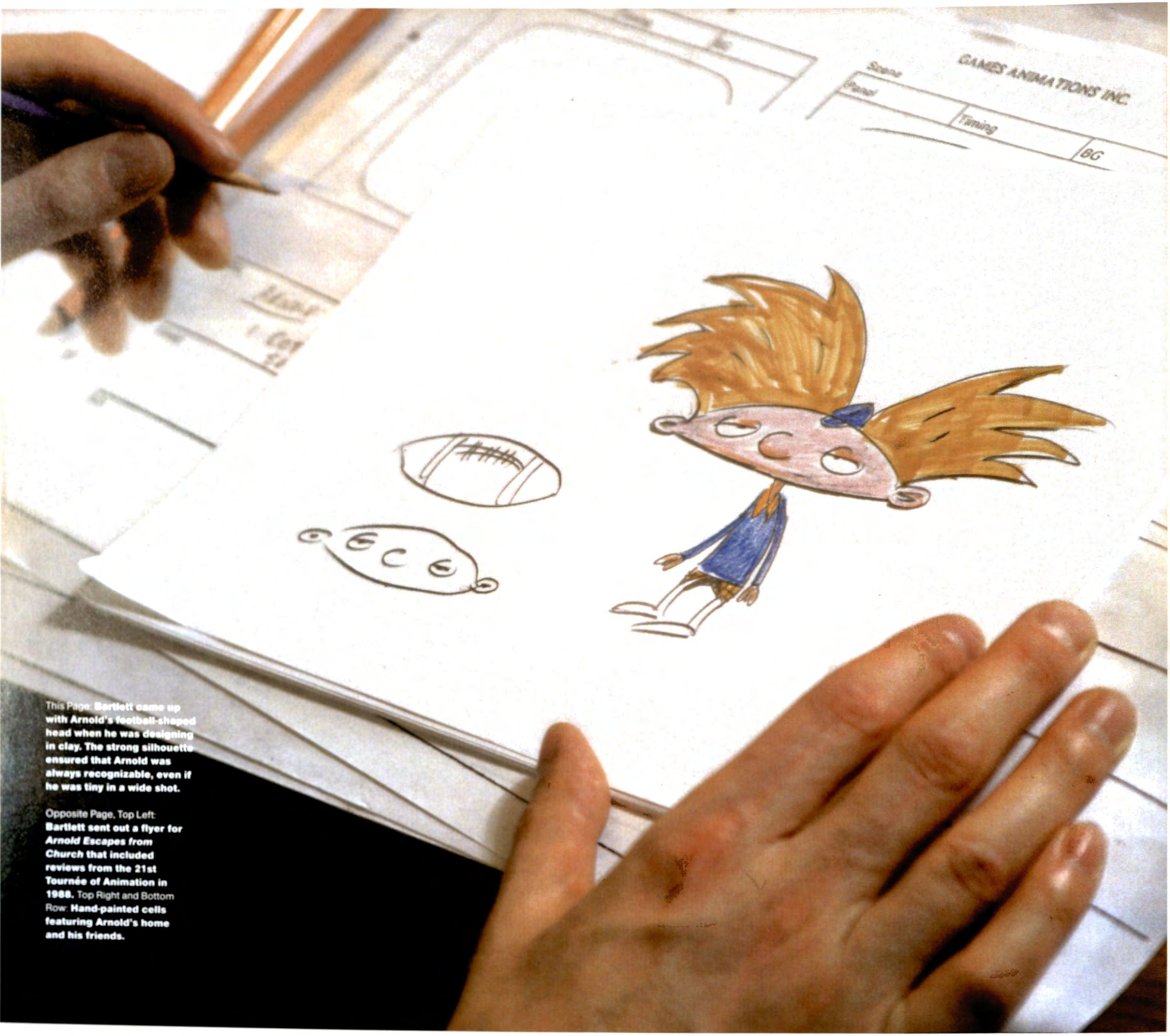




This Page: **Arnold becomes a Nicktoon in one of the first publicity images created for the show. Helga, Arnold, and Gerald march down the street in a scene inspired by the opening credits of the show.**

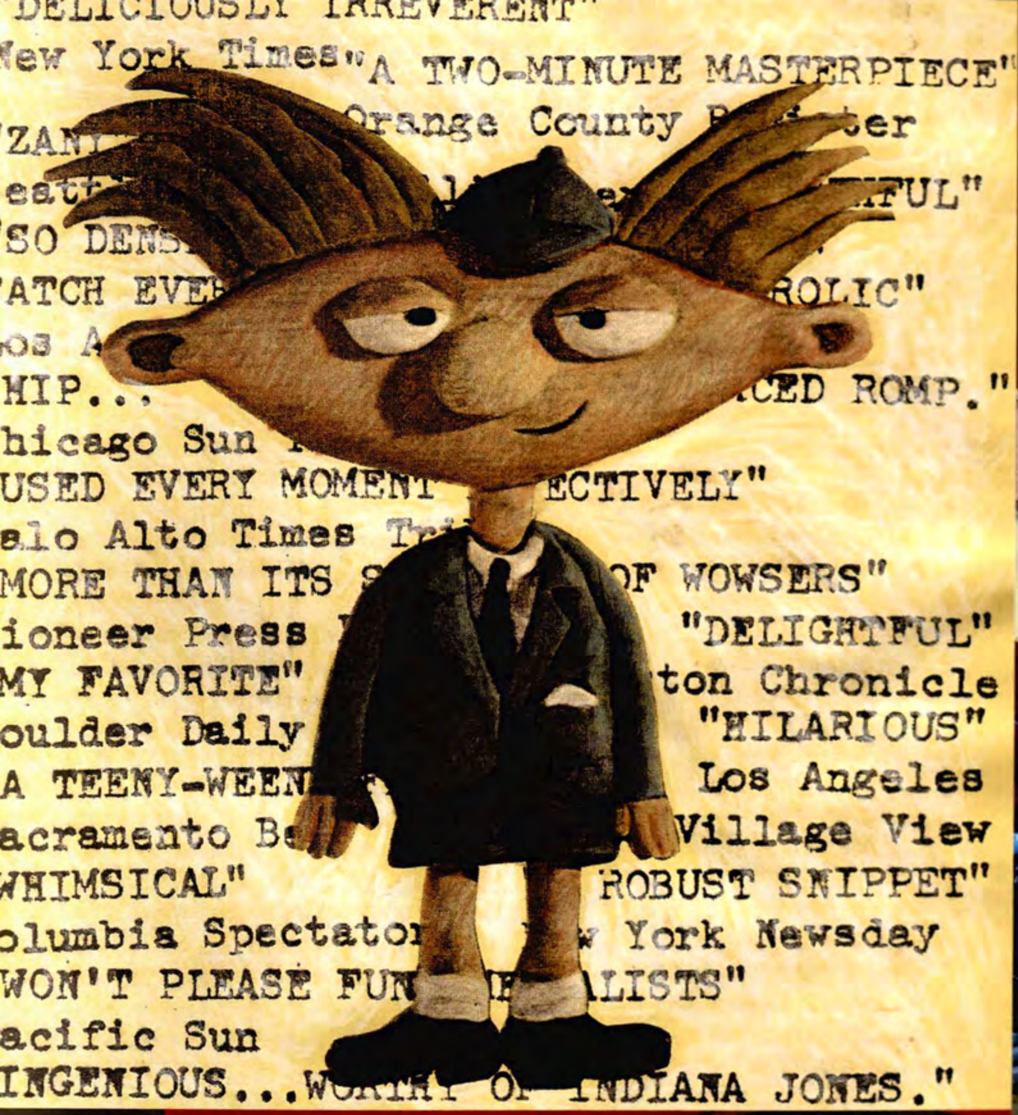
Opposite Page: **Arnold, sculpted in clay, surrounded by the animals from *Arnold Escapes from Church*.**

“WHEN IT CAME TIME TO DO ARNOLD AS A SERIES, ALL THE STUFF I HAD DONE BEFORE HAD TO CHANGE.”



This Page: **Bartlett came up with Arnold's football-shaped head when he was designing in clay. The strong silhouette ensured that Arnold was always recognizable, even if he was tiny in a wide shot.**

Opposite Page, Top Left: **Bartlett sent out a flyer for *Arnold Escapes from Church* that included reviews from the 21st Tournée of Animation in 1988.** Top Right and Bottom Row: **Hand-painted cells featuring Arnold's home and his friends.**


"DELICIOUSLY IRREVERENT"
New York Times "A TWO-MINUTE MASTERPIECE"
Orange County Register
"FUL"
"SO DENS
ATCH EVE ROLIC"
os A
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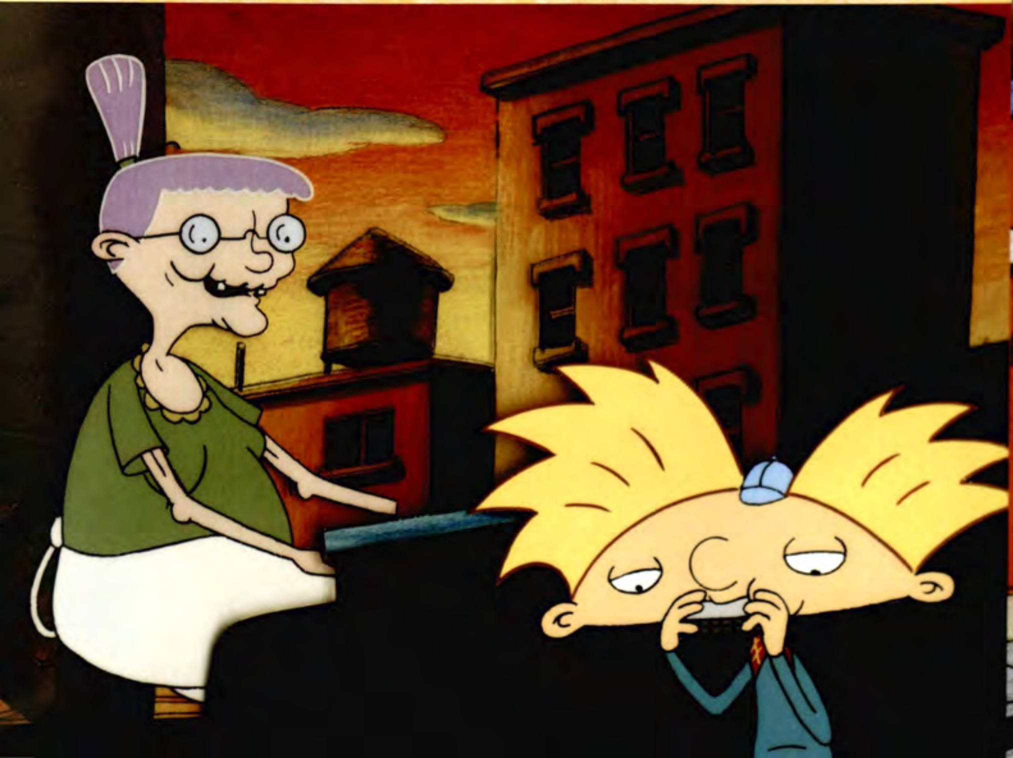
hicago Sun
USED EVERY MOMENT ECTIVELY"
alo Alto Times
MORE THAN ITS OF WOWSERS"
ioneer Press "DELIGHTFUL"
MY FAVORITE" ton Chronicle
oulder Daily "HILARIOUS"
A TEENY-WEEN Los Angeles
acramento Be Village View
WHIMSICAL" ROBUST SNIPPET"
olumbia Spectator New York Newsday
WON'T PLEASE FUN ALISTS"
acific Sun
INGENIOUS...WORTHY OF INDIANA JONES."

HOTEL



KAB

10/11/96 TO 05/27/00. 48 E
CREATED BY WILL MC
ROBERT MITTENTHAL, CHR

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PISODES.
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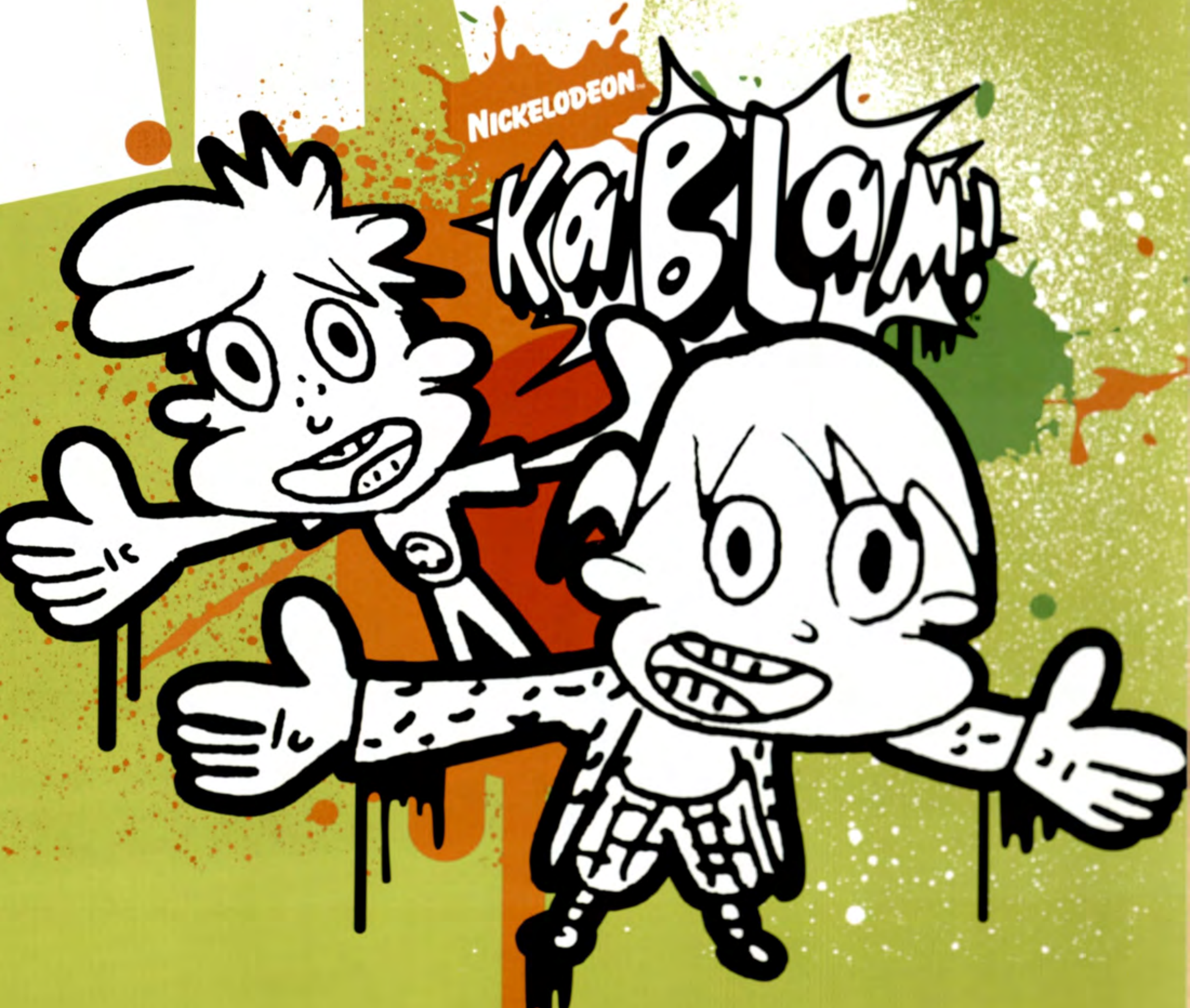
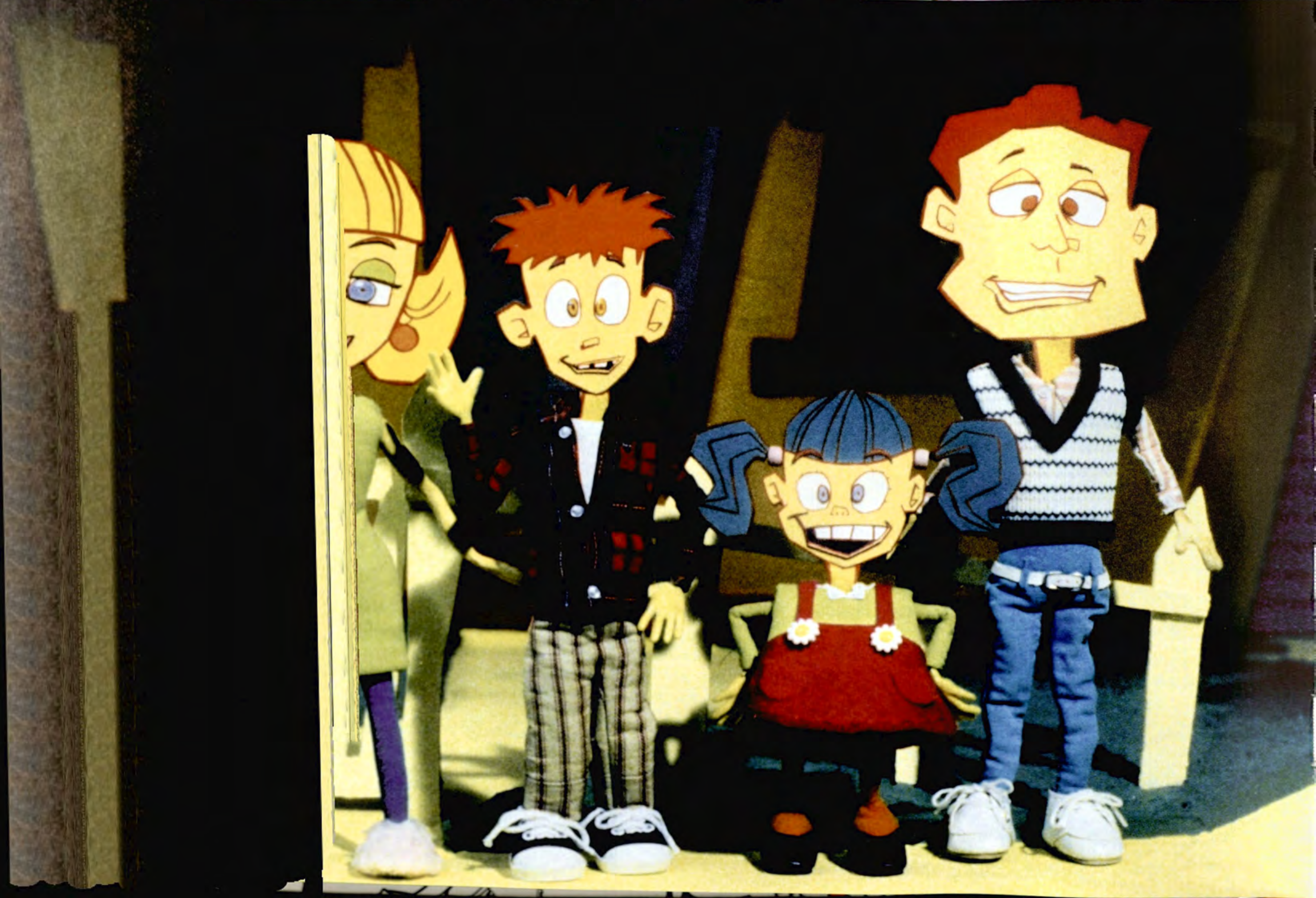
S VISCARDI


NICKELODEON
KaBLaM!

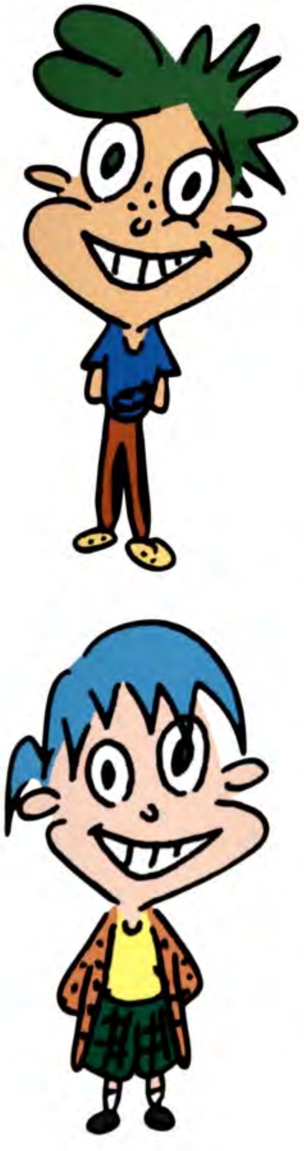
PIZZA
DONUTS

HOT DOGS



This Page: **Mark Marek's art of Henry and June, the hosts of *KaBlam!***

Opposite Page, Top Row: **Behind the scenes at (W)Holesome Products Inc., as animation director Josephine Huang** (far left) **and animators prepare sets for a "Life with Loopy" segment.** Bottom, From Left: **The cast, including Loopy's mom, brother Larry, Loopecia "Loopy" Cooper, and her dad.**



Will McRobb, Co-Creator: The germ for *KaBlam!* came from a pitch that I did for a new show intended to be like a live-action cartoon. That idea floundered, but one part of the overall pitch was "Action League Now," which took on a life of its own. The concept was to overdub live-action dolls and action figures to create a spoof superhero adventure—the kind of thing kids might imagine on their own when playing. Producer Bob Mittenthal and Nickelodeon executive Albie Hecht were very interested in the idea, and the three of us ended up making an "Action League Now" short. Based on that film, we came up with the idea of creating a showcase for alternative forms of animation. Nicktoons was up and running around that time, and the first three cartoons were on the air. It was all traditional cell animation, and even though it looked unique, we knew that there were a lot of other interesting kinds of animation that didn't have an outlet on Nickelodeon. So we leveraged that artistic idea into trying to do a show.

Bob Mittenthal, Co-Creator: At the same time, "Action League Now" had gotten a small series order, and Nickelodeon was using it as a short on the sketch show *All That*. It proved to be really popular, but we decided that it needed to be on its own stage so we made it the anchor of *KaBlam!*

Chris Viscardi, Co-Creator: Will and I had done *The Adventures of Pete and Pete* for Nickelodeon, which itself had started out as a series of short films. I'd never done any animation before or created any animated shows.

Bob Mittenthal: In fact, none of us really understood animation. I knew they did something overseas that makes the characters move. We all came out of the Nickelodeon promotions department, and that was where we developed our sensibilities.

Chris Viscardi: We started thinking about how to frame our show. If we've got all these different parts, how do we piece them together? We knew we wanted to have some sort of anchor segment. We liked the idea of the show being placed inside a comic book that came to life. Early on in the process, we brought in Mark Marek, who designed the show's hosts, Henry and June. His artistic input became a real turning point for the show.

Will McRobb: I think we wanted to call it KaBlam Theater or something like that.

Chris Viscardi: We crammed more cartoons into a half hour than anyone else.

Will McRobb: That was our promise, right?

Bob Mittenthal: The pilot was a combination of the original animation that we'd done, "Action League Now," and an old Nicktoons pilot. And it tested really well.

Will McRobb: People seemed to have no problem with the anthology format.

Chris Viscardi: Each cartoon on *KaBlam!* had its own production team, its own vision, and its own set of rules and logic. We were constantly working with so many different people. It was very difficult to manage each one, agonizing at times, but amazing once it was all done and pieced together into the show.

Bob Mittenthal: One of the cartoons, "Prometheus and Bob," was a real pleasure for us. That came out of nowhere.

Chris Viscardi: Yes. A studio in Brooklyn did the whole thing, and it just knocked us out when we saw it. We were thrilled to put it in the show and make it a regular—one of the only regulars for almost the full run of the show.

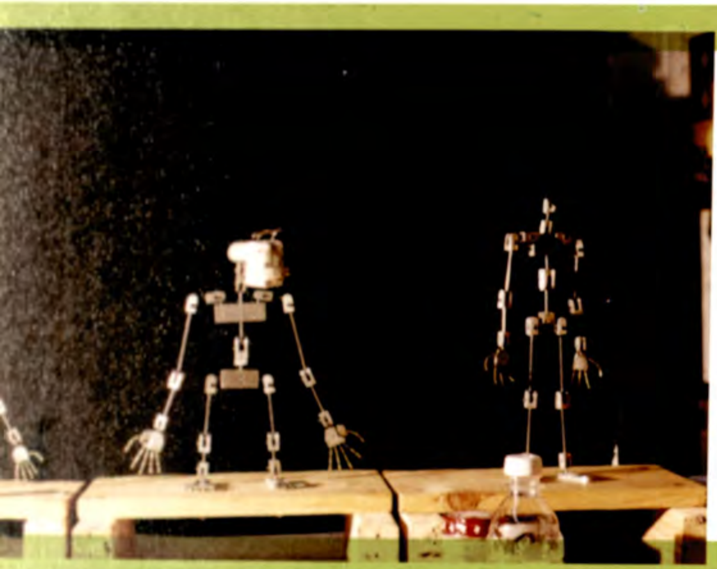
> **“WE CRAMMED MORE CARTOONS INTO A HALF HOUR THAN ANYONE ELSE.”**

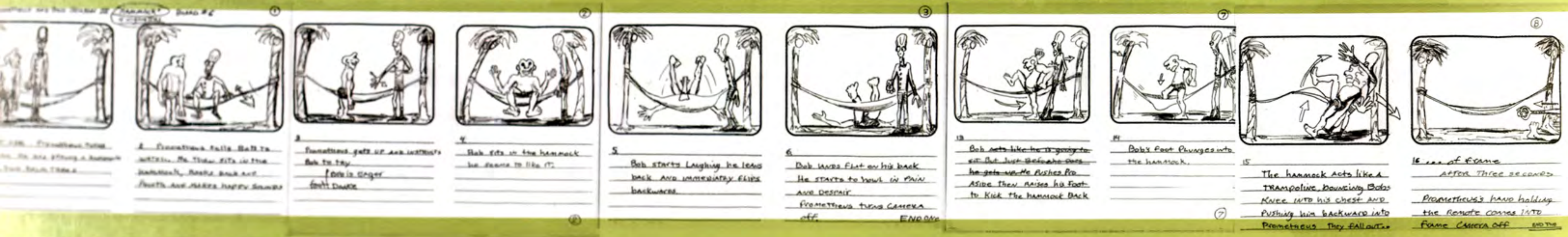
Will McRobb: Another interesting one was "Patch Head." It was created by a guy named Greg Harrison, who came to us with an idea about a little kid who wore a watermelon on his head and wanted to go fast.

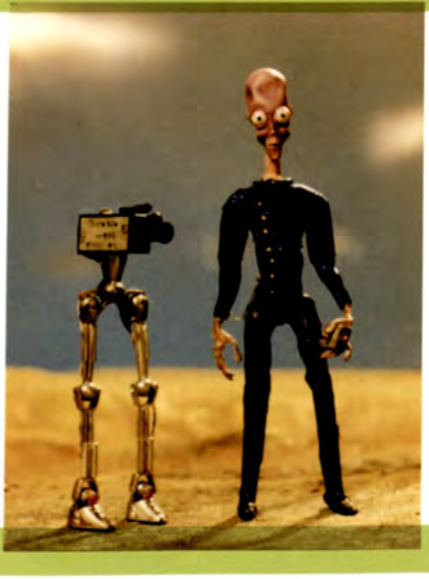
Will McRobb: He drove a super-turbo charged Big Wheel.

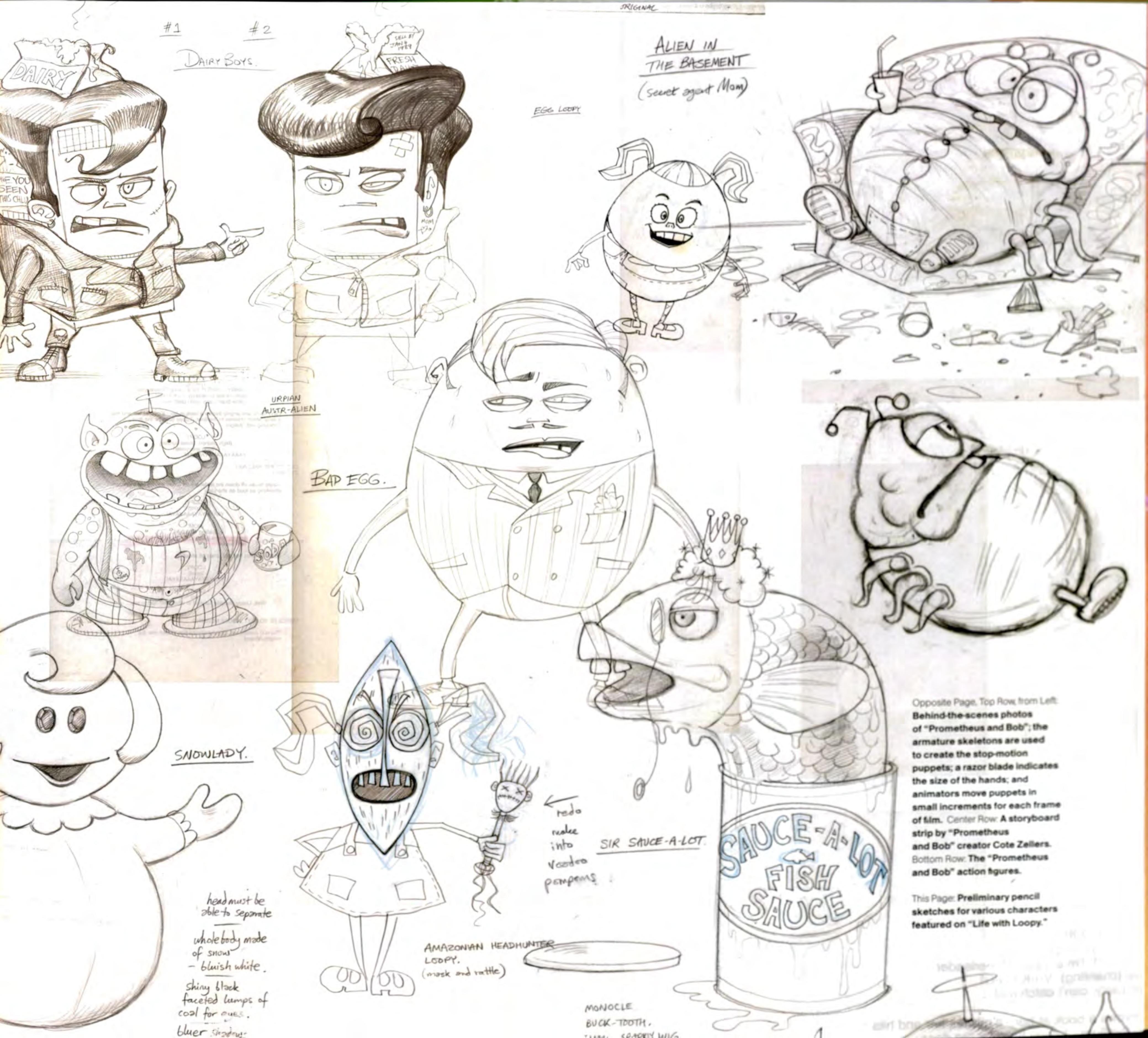
Chris Viscardi: He had half a watermelon on his head as a cap. We loved the show when we first found it, but unfortunately it didn't turn out the way we wanted. I remember the feedback we got from some of the Nickelodeon brass, who thought *KaBlam!* was a little bit out there to begin with. The Nickelodeon president at the time, Herb Scannell, said to us once, "Love the show, but that Patch Head scares me."

Will McRobb: *KaBlam!* was handmade in the greatest possible way. Putting all the different shows together was always seat-of-your-pants and last second, but we really felt like it was just a couple of guys figuring it out, and it never, ever felt corporate.




①
②
2 Prometheus tells Bob to watch. He then sits in the hammock, rocks back and forth and makes happy sounds
3 Prometheus gets up and instructs Bob to try.
Bob is eager
Bob Dance
4 Bob sits in the hammock he seems to like it.
③
5 Bob starts Laughing he leans back and immediatly flips backwards.
6 Bob lands flat on his back He starts to howl in pain and despair
Prometheus turns camera off. END ONE
⑦
13 Bob ~~acts like he is going to sit But Just Before he does he gets up~~ He Pushes Pro Aside then Raises his Foot to Kick the hammock Back
14 Bob's Foot Plunges into the hammock.
15 The hammock Acts like a TRAmpoline, bouncing Bobs Knee into his chest and pushing him backward into Prometheus They fall out
16 of frame
After Three seconds
Prometheus's hand holding the Remote comes into frame Camera off END THE
⑧




ORIGINAL
#1
#2
DAIRY BOYS.
DAIRY
SELL BY JAN 6 1989
FRESH
HAVE YOU SEEN THIS CHILD
MOM
ALIEN IN THE BASEMENT
(secret agent Mom)
EGG LOOPY
URPIAN AUSTR-ALIEN
SODA
BAD EGG.
SNOWLADY.
head must be able to separate
whole body made of snow
- bluish white.
shiny black faceted lumps of coal for eyes.
bluer shading
redo make into voodoo pompoms
SIR SAUCE-A-LOT.
SAUCE-A-LOT FISH SAUCE
AMAZONIAN HEADHUNTER LOOPY.
(mask and rattle)
MONOCLE
BUCK-TOOTH.
SPARKLY WIG

Opposite Page, Top Row, from Left: **Behind-the-scenes photos of "Prometheus and Bob"; the armature skeletons are used to create the stop-motion puppets; a razor blade indicates the size of the hands; and animators move puppets in small increments for each frame of film.** Center Row: **A storyboard strip by "Prometheus and Bob" creator Cote Zellers.** Bottom Row: **The "Prometheus and Bob" action figures.**

This Page: **Preliminary pencil sketches for various characters featured on "Life with Loopy."**

Right: **They race the clock (or egg timer) to save a rocket. That's Thundergirl flying in to the rescue.**

Left: **The original dolls featured on "Action League Now!" From left: The Chief, Stinky Diver, Bill the Lab Guy, Melt Man, and the Flesh.**

MINUTE MINDER
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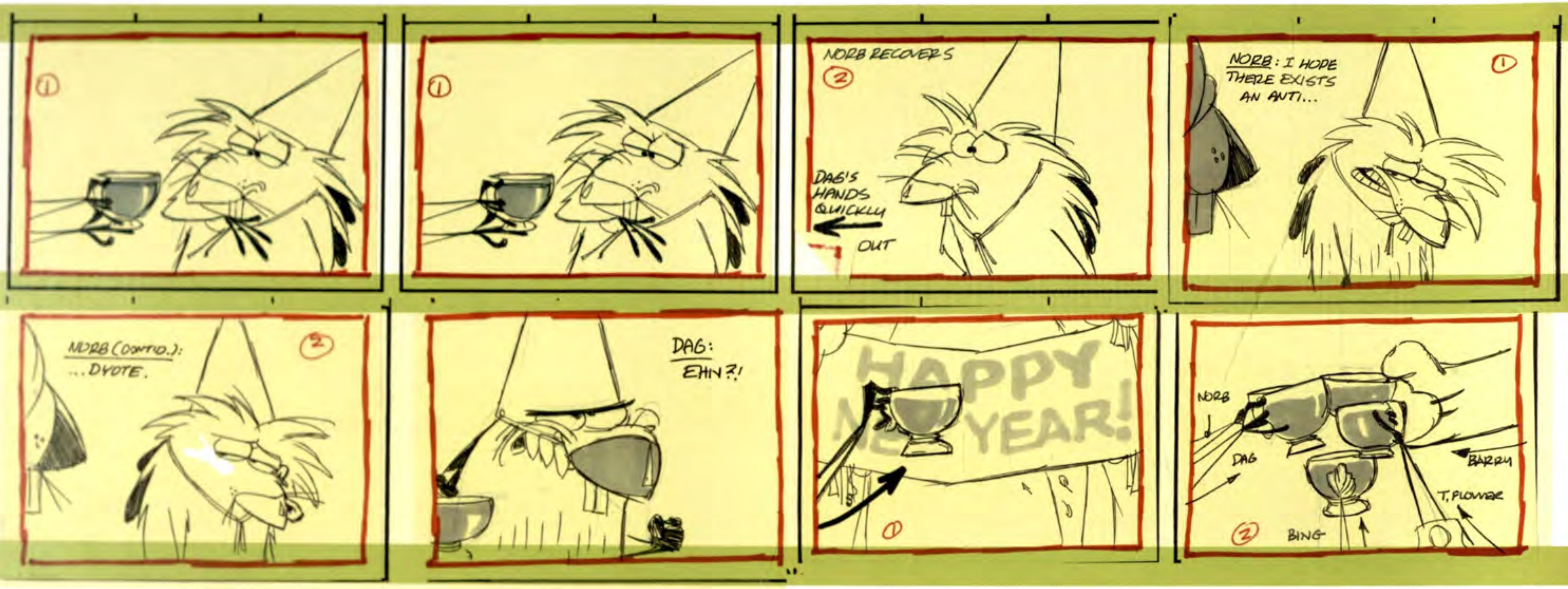
NICKELODEON
THE ANGRY BEAVERS

11/11/03. 64 EPISODES.
BY MITCH SCHAUER



Mitch Schauer, Creator: My initial concept for *The Angry Beavers* was to have two bad-tempered, politically incorrect beavers who hated anything that was a fad or a cause and ripped anything popular in the media or magazines to shreds. I tend to develop things that are counterculture. I like to buck whatever is popular at the time or considered society's way of doing things, because you get more interest when you stand outside the box.

Margie Cohn, EVP, Development and Original Programming, Nickelodeon: Mitch was a rebel throughout the series, and this point of view made the show feel sharp, funny, and stylish. When it came to the last episode, he wanted to send the beavers to cartoon heaven. That script was beautifully crafted, clever, and funny, but we didn't end up making it. Nobody wanted to "kill" the characters—literally—that kids had loved.

Mitch Schauer: I picked beavers because I went through a list of animals and thought that beavers were the most absurd. All they ever do is chew down trees and build dams. They never bother anyone. I made them angry beavers because at the time there were animated characters like the Care Bears, Chip and Dale, and Strawberry Shortcake, all this soft, safe stuff. Like I said, I like to buck the trends, so the opposite thing was to have characters that were angry.

Mary Harrington, Executive Producer: Mitch was really into beavers; he had this obsession with them. It was amazing what I learned about beavers while I was working with him. He sent me diorama photographs of a gigantic beaver dam, and also a log that had actually been chewed on by a real beaver. Mitch even signed it for me.

Mitch Schauer: In the beginning, Norbert and Daggett were just buddies. Mary Harrington looked at the show and said, "Why don't you make them brothers?" That idea really worked out well, because it added some chemistry between the characters that was lacking at the beginning.

Mary Harrington: Don't siblings always fight? Sibling rivalries are always overly emotional, just perfect for angry beavers.

Mitch Schauer: Friends can still walk away from each other if they argue, but brothers stay tied together whether they fight or not. They have a vested interest in each other. And as soon as we made Norb and Dag brothers, the creative floodgates opened.

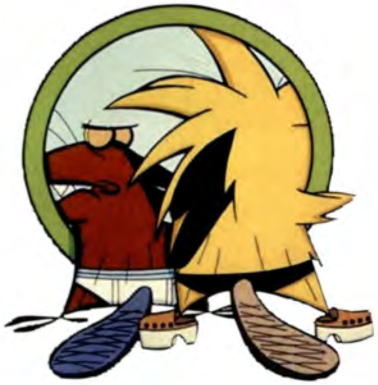
As soon as Nickelodeon brought us in, we had to play catch-up, and to tell the truth, we played catch-up for the entire run of the show. We never had a full crew, and a lot of the people we had were young and inexperienced, but they came through with flying colors. And we had a great group of writers. They weren't accustomed to writing for children, so the show was never written down to that level. I think that's part of the appeal of *The Angry Beavers.*

Margie Cohn: *The Angry Beavers* was a cult hit with adults. It was like the cartoons of our youth, laden with references to music and culture that this generation grew up with. Parents still come up to me when they hear that I work for Nickelodeon and ask me about specific episodes.

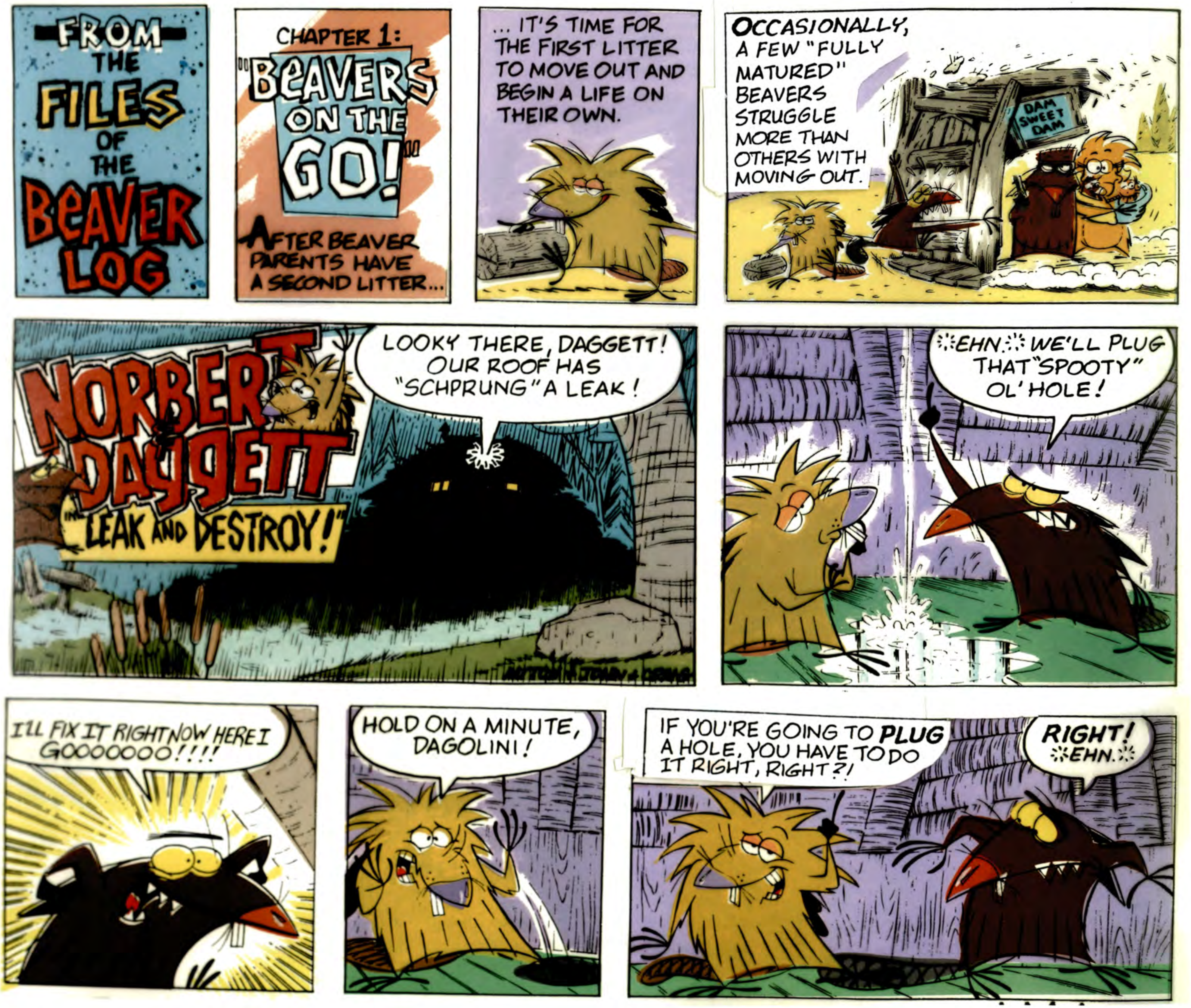
Mitch Schauer: While working on *The Angry Beavers*, especially at the beginning, I couldn't have asked for a better environment. At Nickelodeon I finally learned, thanks to Mary Harrington, that everybody was expecting me to take this show and make it my own. So it was a wonderful time.

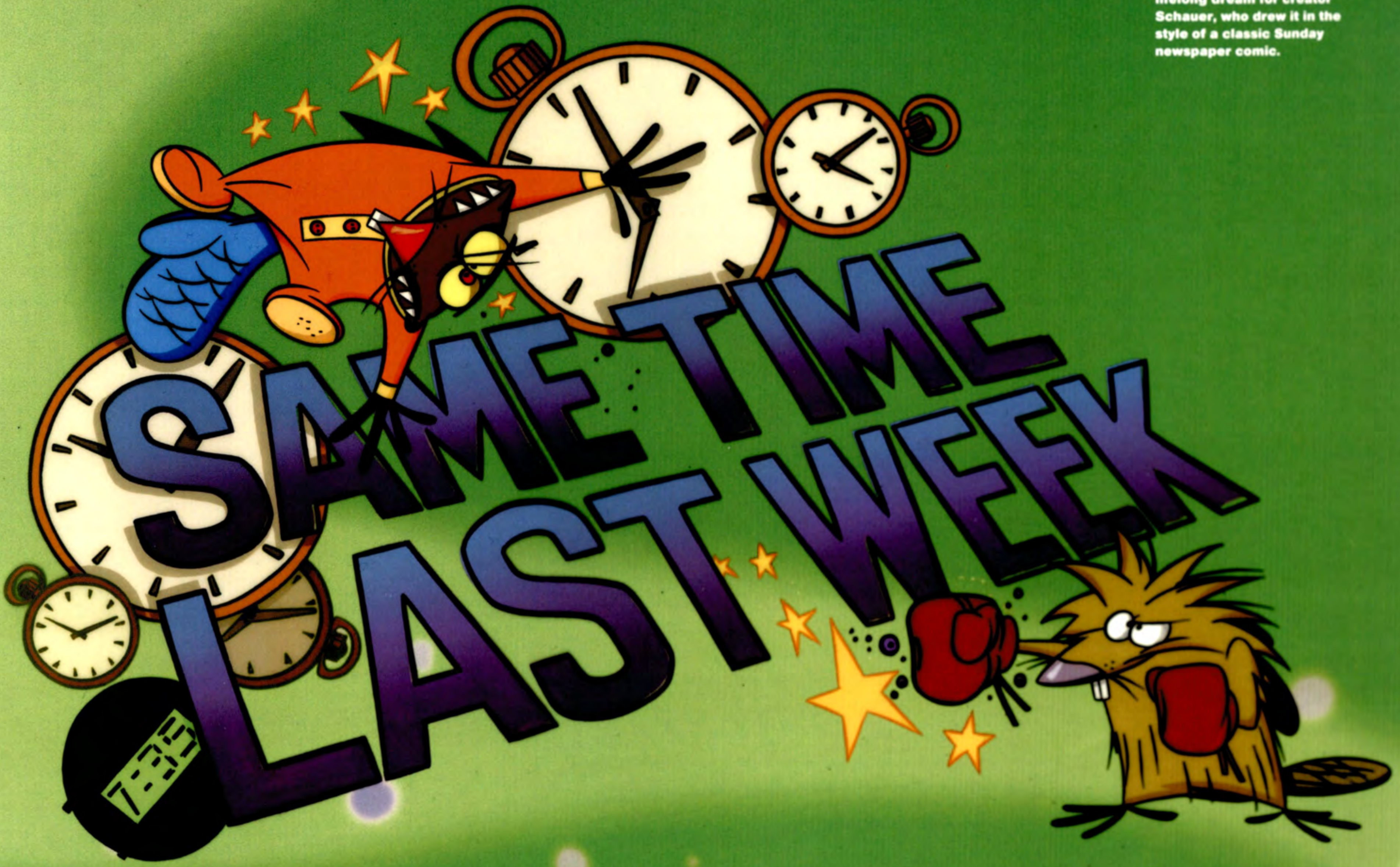
This Page, Top: **This storyboard sequence is from the millennium episode, "Brothers to the End?"** Bottom: **Even the Beavers' undies emphasized the difference in their personalities. Shy Daggett in tighty whities and the uninhibited Norb in a thong.**

Opposite Page: **The Beavers being pursued by Kid Friendly. "I created Kid to poke fun at broadcast-standard notes that we occasionally received from the network," says creator Mitch Schauer. "One of the most repeated notes was 'make sure it's kid-friendly,' so it seemed natural to write a story around the comment."**



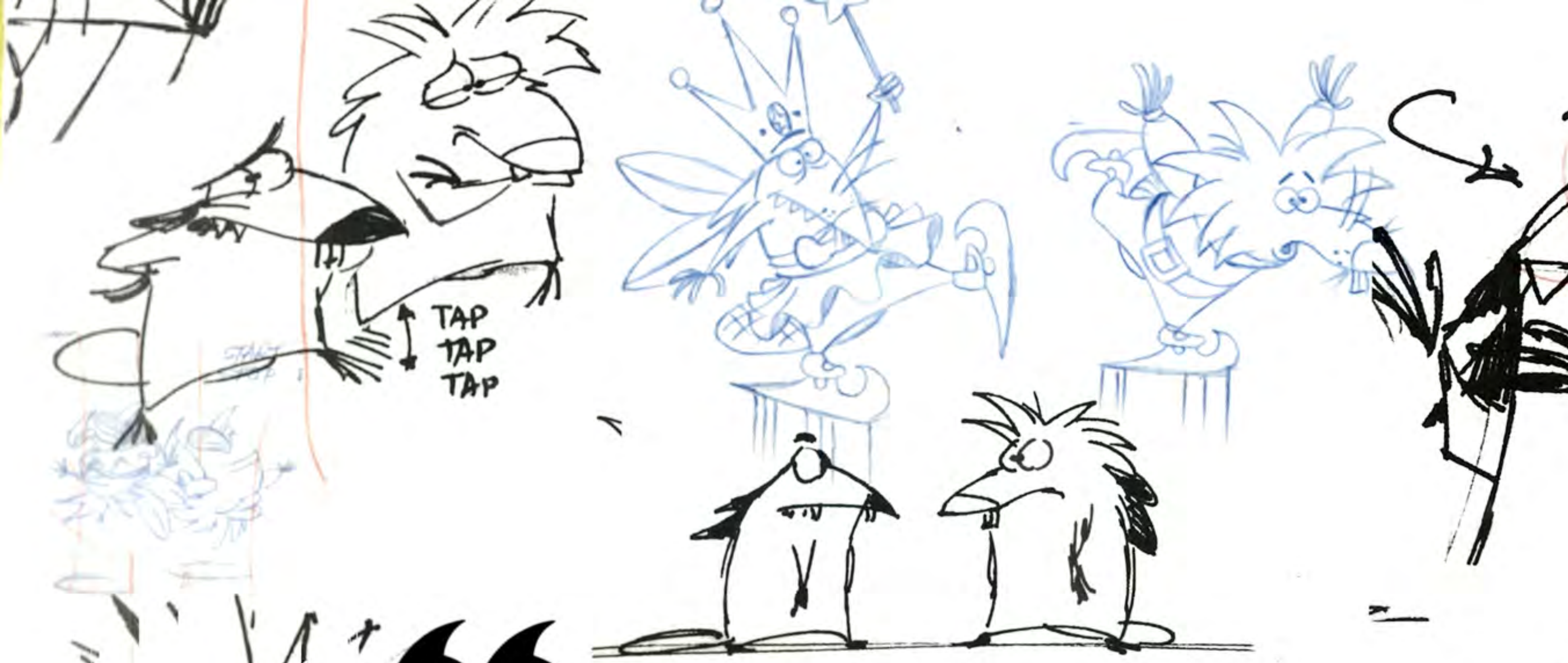
M Schauer

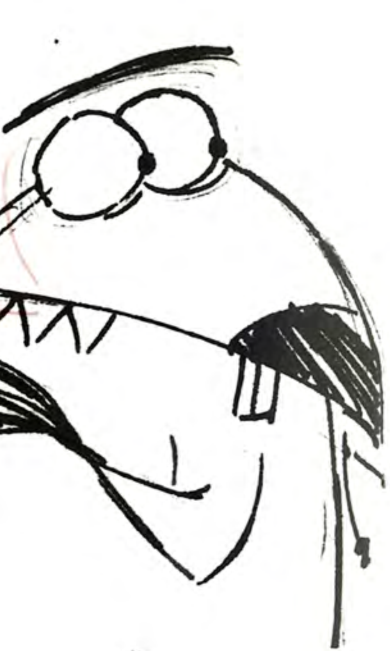

FROM THE FILES OF THE BEAVER LOG
CHAPTER 1: "BEAVERS ON THE GO!"
AFTER BEAVER PARENTS HAVE A SECOND LITTER...
... IT'S TIME FOR THE FIRST LITTER TO MOVE OUT AND BEGIN A LIFE ON THEIR OWN.
OCCASIONALLY, A FEW "FULLY MATURED" BEAVERS STRUGGLE MORE THAN OTHERS WITH MOVING OUT.
DAM SWEET DAM
NORBERT & DAGGETT
"LEAK AND DESTROY!"
LOOKY THERE, DAGGETT! OUR ROOF HAS "SCHPRUNG" A LEAK!
EHN. WE'LL PLUG THAT "SPOOTY" OL' HOLE!
I'LL FIX IT RIGHT NOW HERE I GOOOOOOO!!!!
HOLD ON A MINUTE, DAGOLINI!
IF YOU'RE GOING TO PLUG A HOLE, YOU HAVE TO DO IT RIGHT, RIGHT?!
RIGHT! EHN.

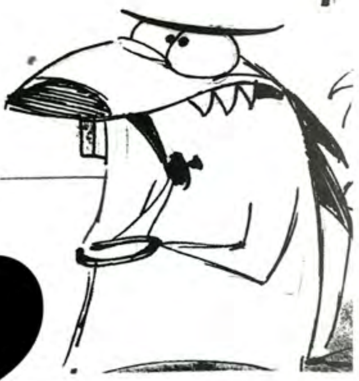


This Page: **This title card, designed by Schauer, shows the extra effort that goes into creating an image that appears on-screen for ten seconds.**

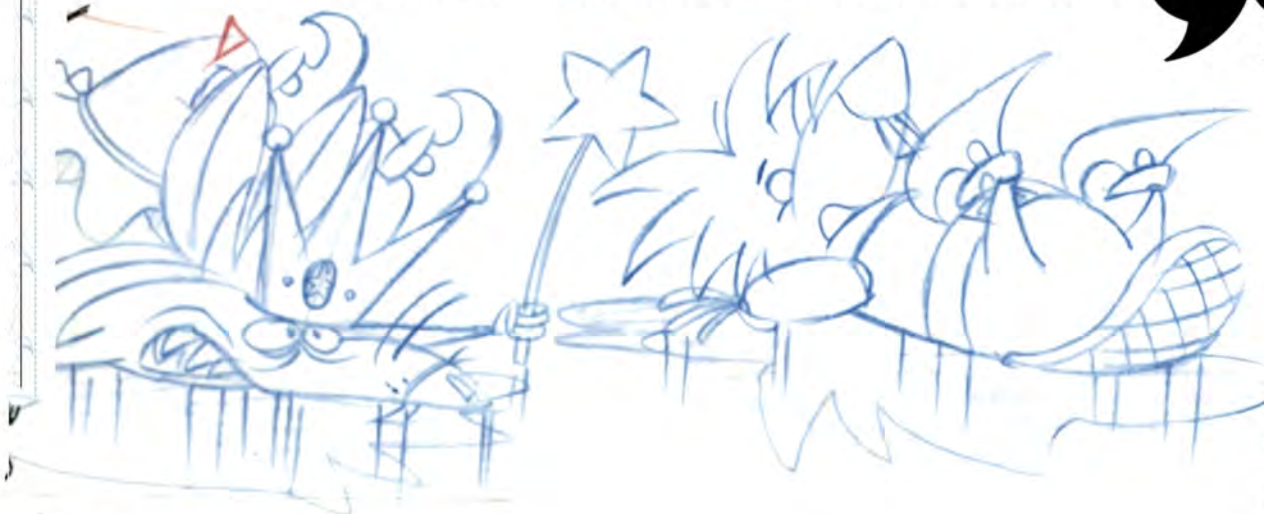
Opposite Page: ***The Beavers* comic strip ran in *Nick* magazine. Writing and drawing the strip fulfilled a lifelong dream for creator Schauer, who drew it in the style of a classic Sunday newspaper comic.**

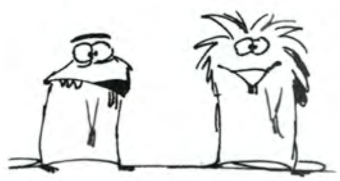


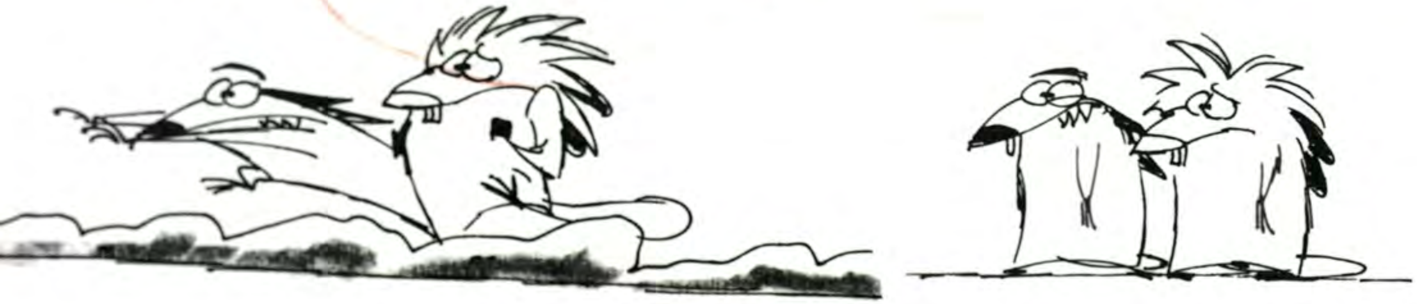




> **EVERYBODY WAS EXPECTING ME TO TAKE THIS SHOW AND MAKE IT MY OWN... IT WAS A WONDERFUL TIME.**

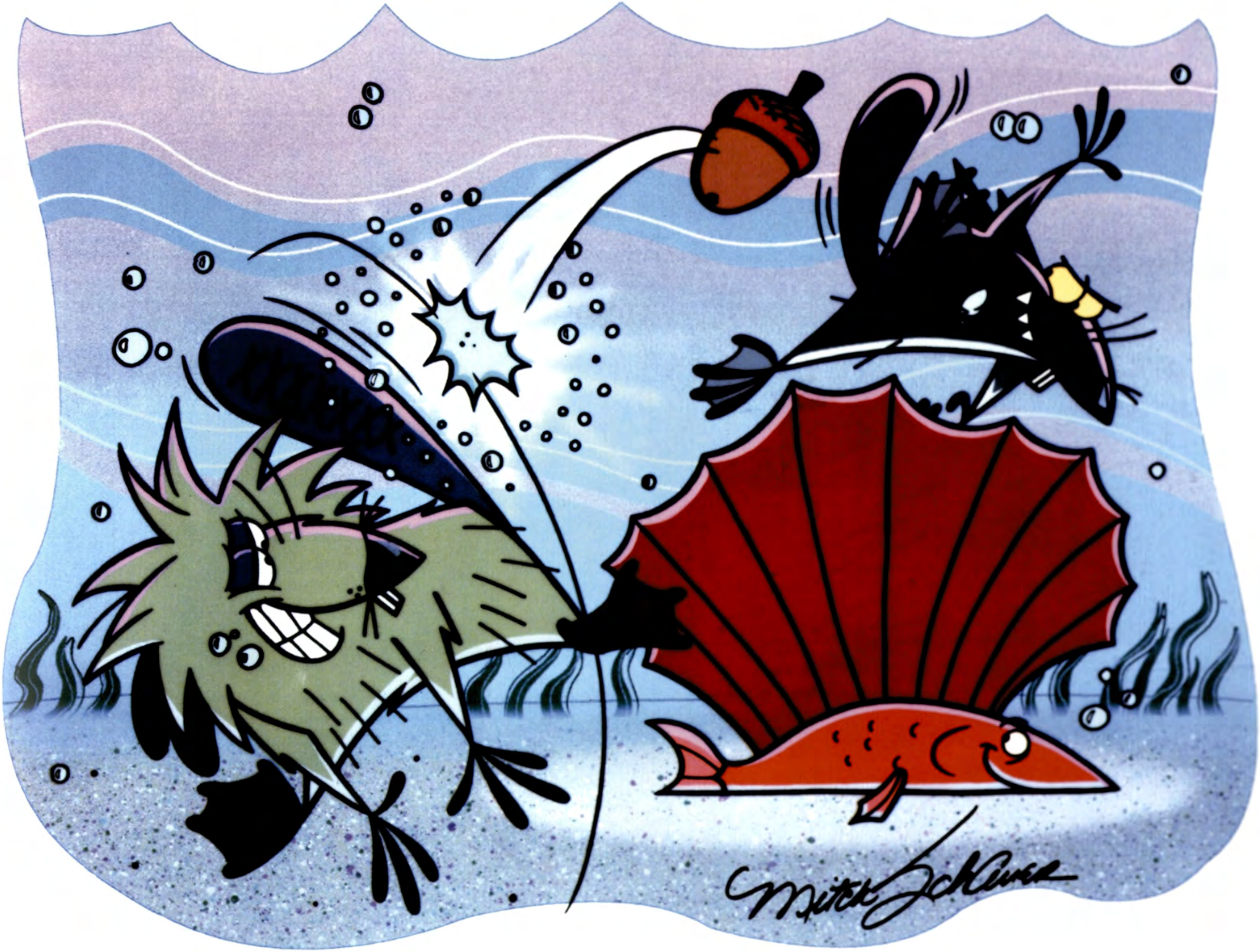






This Page: **These rough sketches, called "personality drawings," were given to the artists for inspiration. Mitch Schauer did the black-and- white doodles, while artist Mike Cebellos did the sketches in blue.**

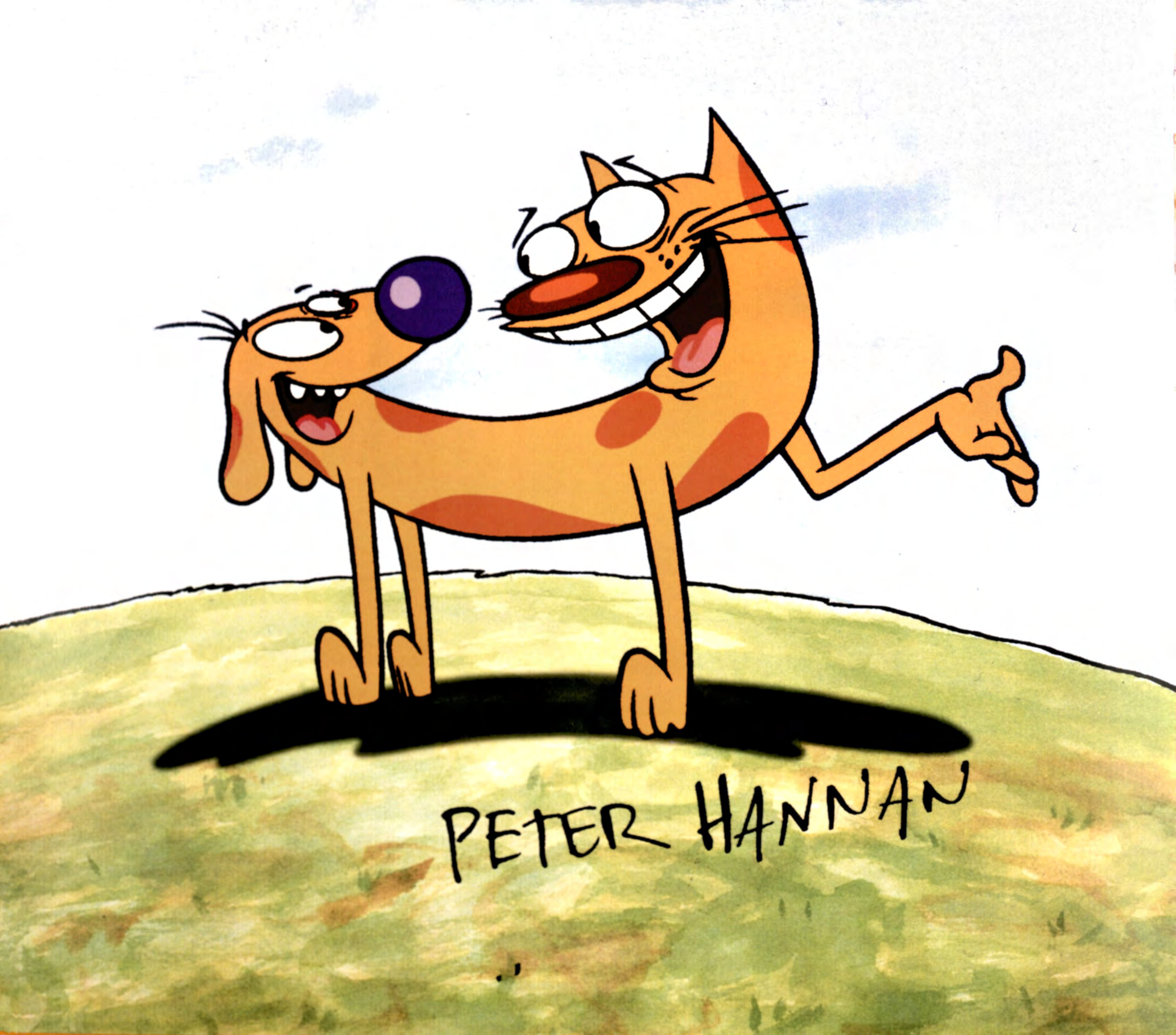
Opposite Page: **This color artwork was done as a publicity piece showing the beavers, in the words of Norbert, "doin' a little of their beaverly aquatic 'thang.'"**


Mitch Schauer

NICKELODEON
CAT DOG™
CAT
10/0

DOG

04/98 TO 06/15/04. 67 EPISODES.
CREATED BY PETER HANNAN


PETER HANNAN

“THE IDEA OF OPPOSITE PERSONALITIES HAVING TO SURVIVE IN ONE BODY IS NOT ONLY ABSURD, BUT MAY BE PROFOUNDLY ABSURD.”

Opposite Page: **Creator Peter Hannan has described *CatDog* as a comic version of the film *The Defiant Ones*. In the movie, two convicts (played by Sidney Poitier and Tony Curtis) are chained together and on the run. “The idea of opposite personalities having to survive in one body is not only absurd, but may be profoundly absurd,” says Hannan.**

Peter Hannan, Creator: How was *CatDog* created? I hear that “scribbled on a napkin” thing about a lot of shows. But when I approached Nickelodeon to pitch some ideas, I had concepts in live-action, animation, and shorts. The first person to take an interest was Amy Friedman. I had actually written a paragraph or so about my idea and did one drawing of CatDog. She liked it, so I started writing some short scripts. *CatDog* was originally going to be three two-minute films, no more than that.

While I was writing the scripts, I started singing a little song in my head, and it turned into the *CatDog* theme song. I just had to record it, so I put it on my Macintosh and sent Amy a file with the song on it. Somehow, that song got passed around at Nickelodeon.

Around that time, Albie Hecht walked into Amy’s office and asked if she had anything that would make a good series. She told him about *CatDog*.

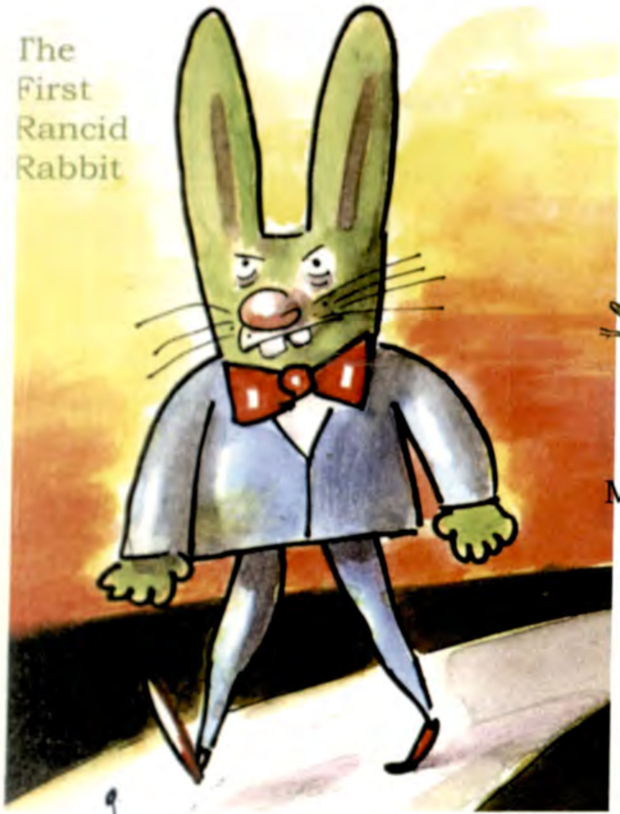
The next thing I knew, I get a phone call from Albie. He introduced himself and started singing the *CatDog* theme song to me! Ultimately, *CatDog* was sold as a TV pilot even though there was really no pitch for a TV pilot, just a paragraph, a couple of little scripts, and this song. I guess you could say that *CatDog* was sold on a song.

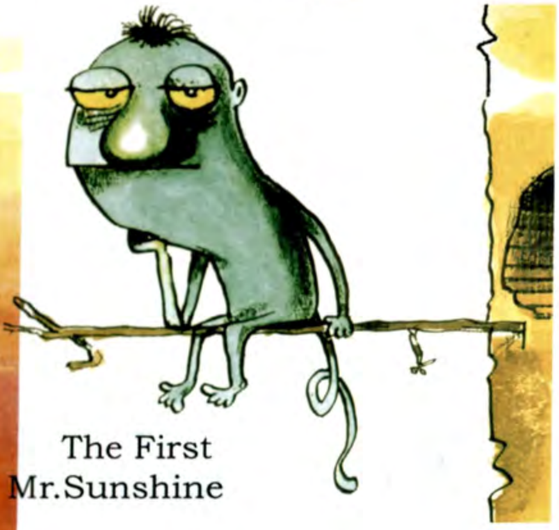
The pilot was called “Dog Gone.” The idea was that Cat was so ashamed of his butt that he made Dog wear a cat suit to cover him up in the back. It was about how much Cat didn’t want to be a part of CatDog, even though Dog was completely loving Cat. That was the original dynamic. In the end, Cat chose to let Dog out, and they bonded. It was pretty emotional, and became the key to setting up the rest of the series. The pilot tested very well, and the next thing I knew we had an initial order for forty episodes. Albie wanted to run the series as a daily show, five days a week. That was a first for Nickelodeon.

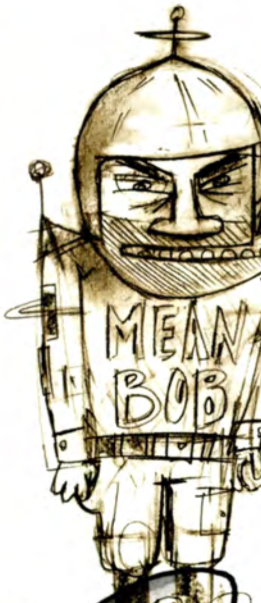
One question I am often asked by fans is, “How does CatDog go to the bathroom?” It never irritates me, because I always know that sooner or later, that one will come up. I got into the habit of saying to whomever asked, “Well, did Mickey Mouse go to the bathroom? I don’t think he needed to. I don’t really think CatDog needs to, either.”

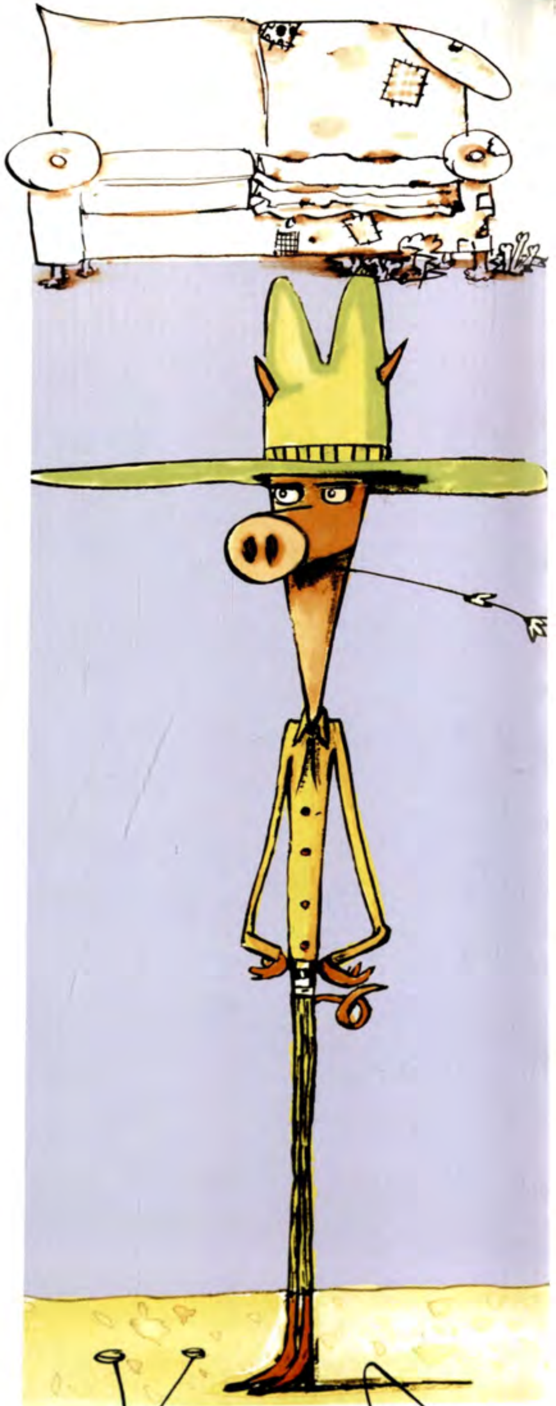
Margie Cohn, EVP, Development and Original Programming, Nickelodeon: *CatDog* was a learning experience, as many of us were fresh to animation at the time. Albie just fell in love with the idea of *CatDog*, but we hadn’t really figured out how we were going to make the show. Peter himself was new to animation, so we built a great team, many of whom are still working at the studio today.

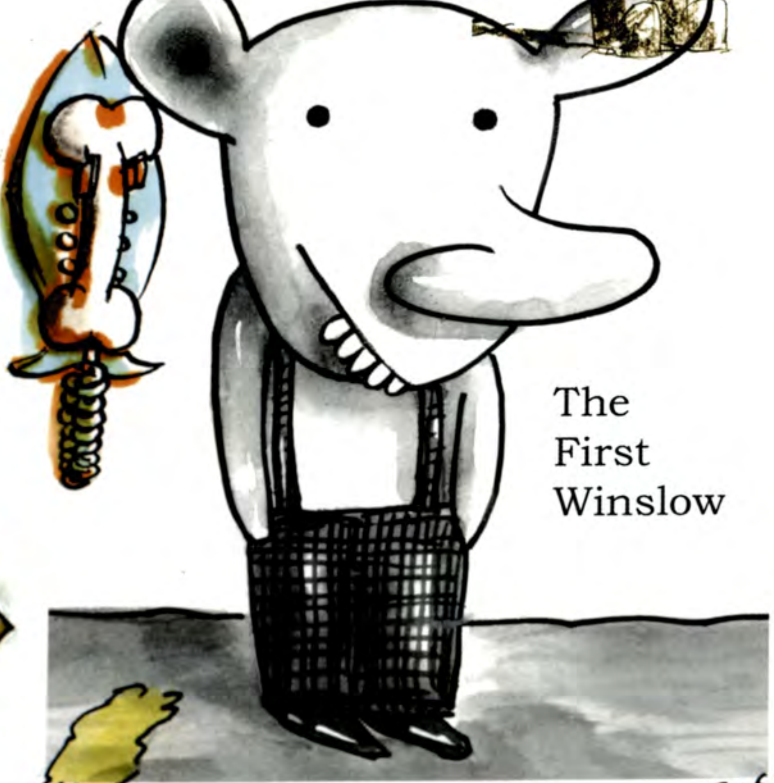
Peter Hannan: It was just insanity trying to get all those shows cranked out so fast. We hired lots of people, trying to figure out who would be the best for this particular show. Sometimes it didn’t work out, but sometimes it did. I was juggling all kinds of things, multitasking like crazy. It was a wild, but fun time. I met Sumner Redstone at a Nickelodeon party and he shook my hand, looked me in the eye, and said with the kind of weight that only a billionaire can provide, “*CatDog*...is a *really*...*good*...*idea*.” All in all, we made a lot of shows that I’m extremely proud of.

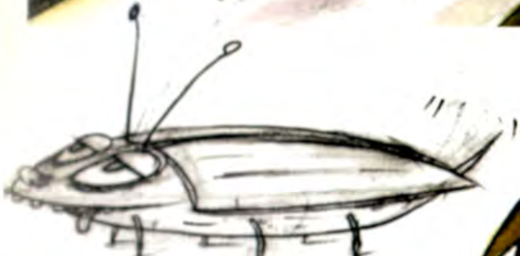

The First Rancid Rabbit

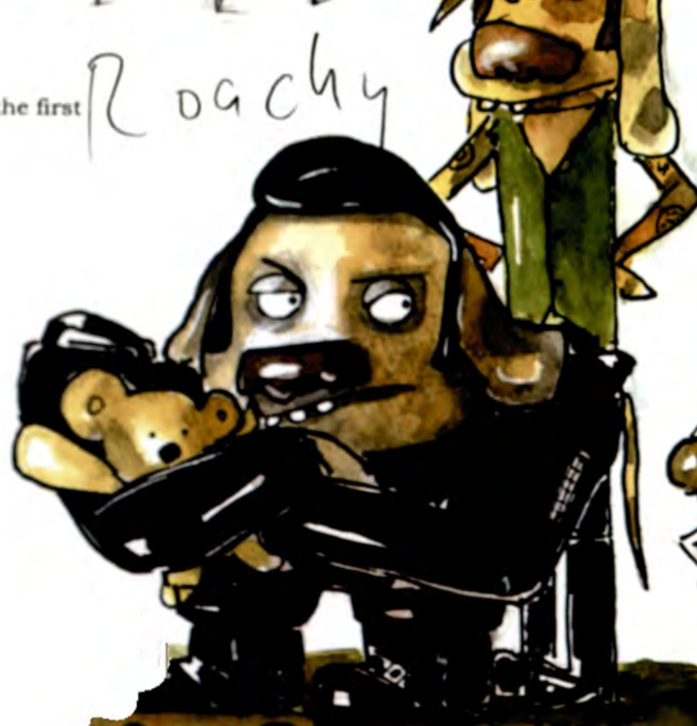

The First Mr.Sunshine

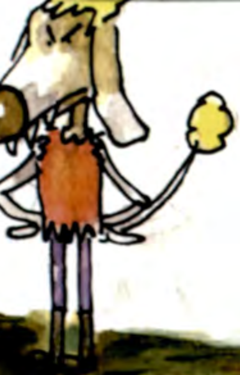


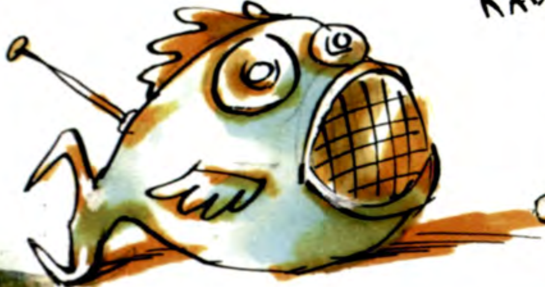



The First Winslow

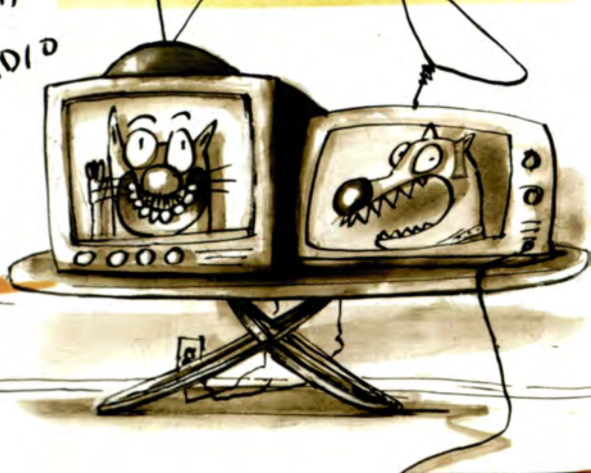

the first Roachy

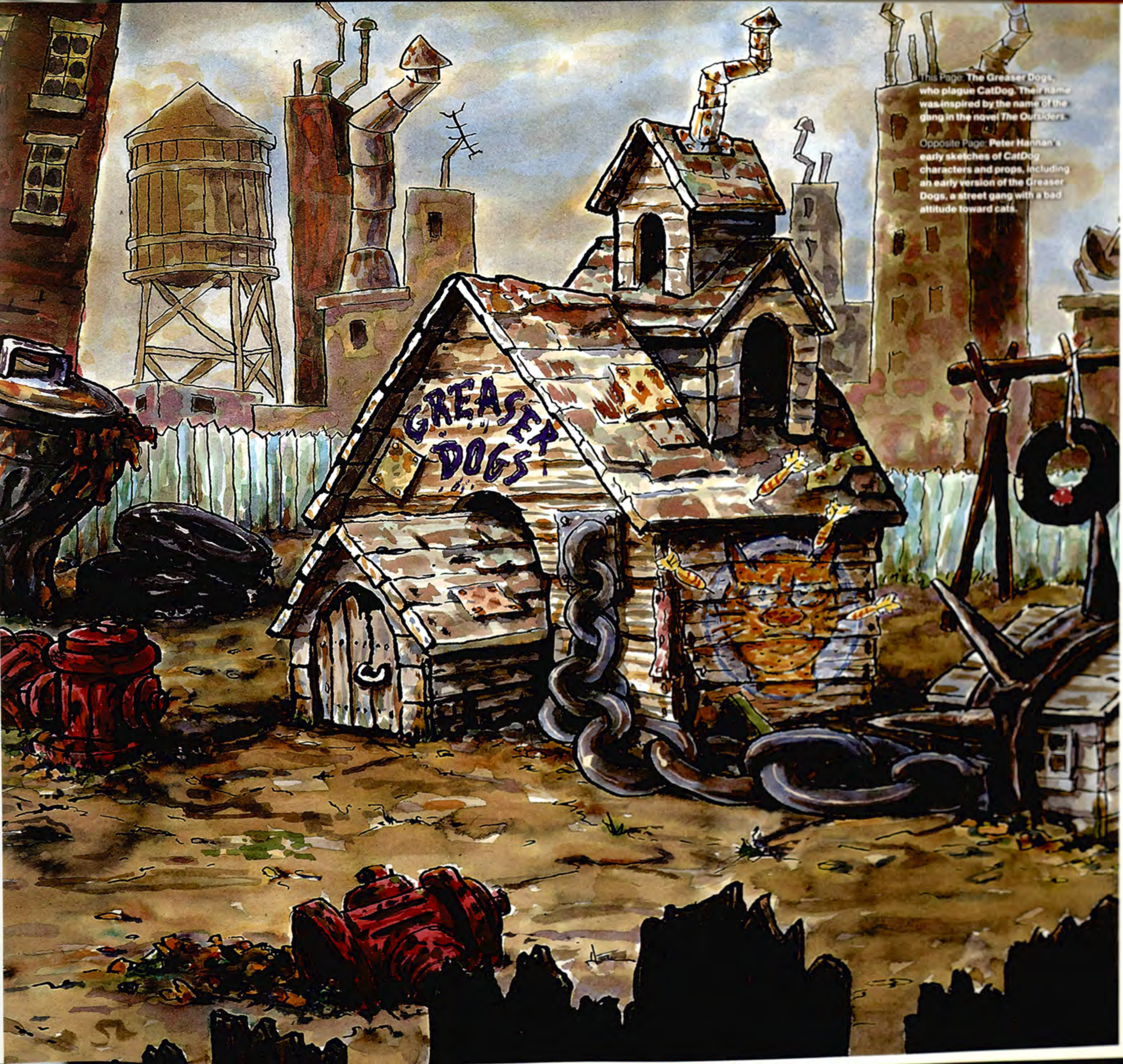






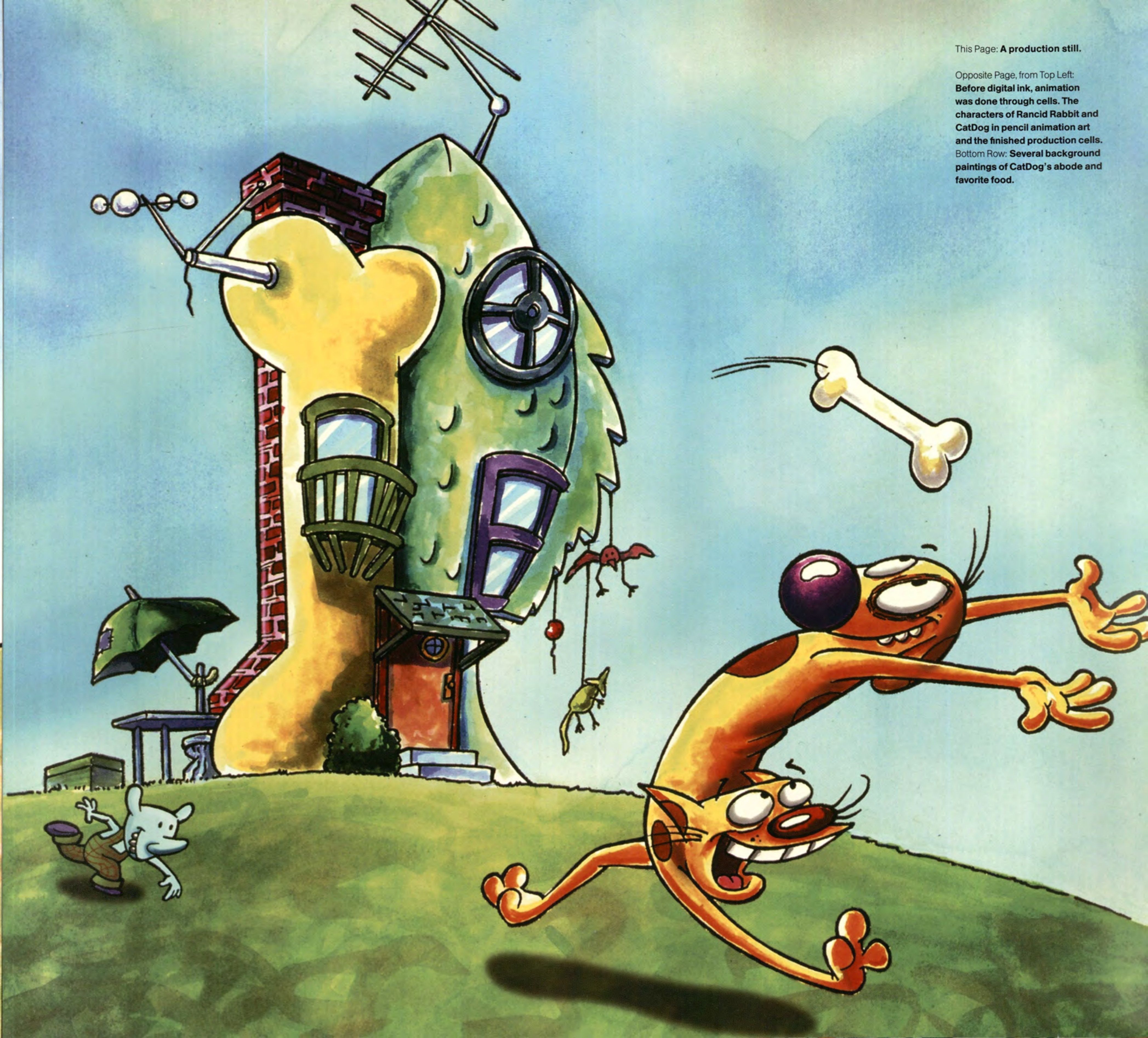
FISH RADIO





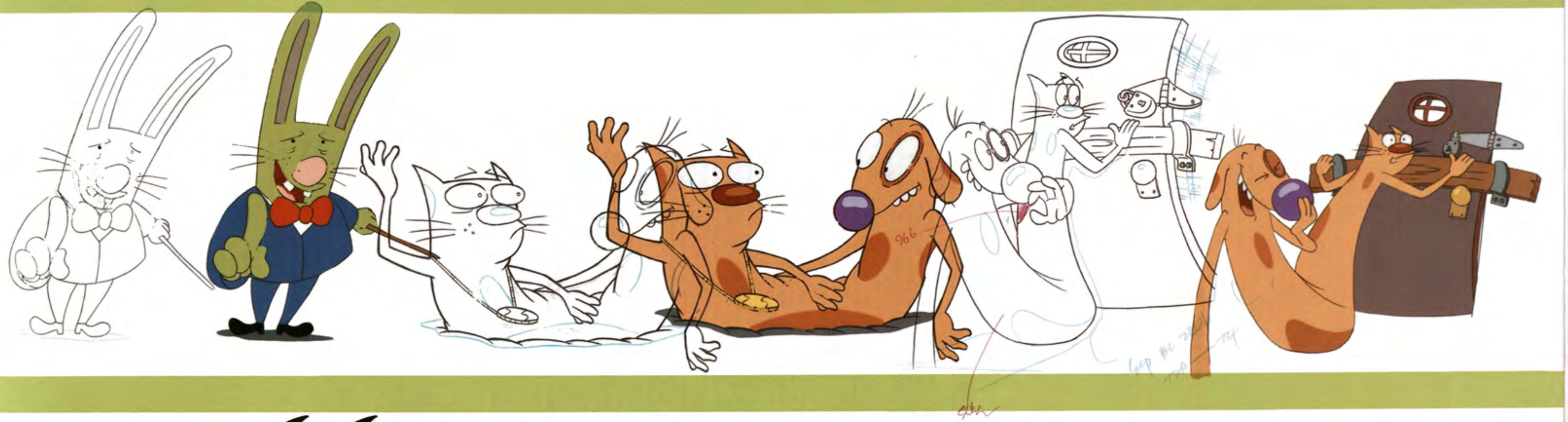
This Page: **The Greaser Dogs, who plague CatDog. Their name was inspired by the name of the gang in the novel *The Outsiders*.**

Opposite Page: **Peter Hannan's early sketches of *CatDog* characters and props, including an early version of the Greaser Dogs, a street gang with a bad attitude toward cats.**

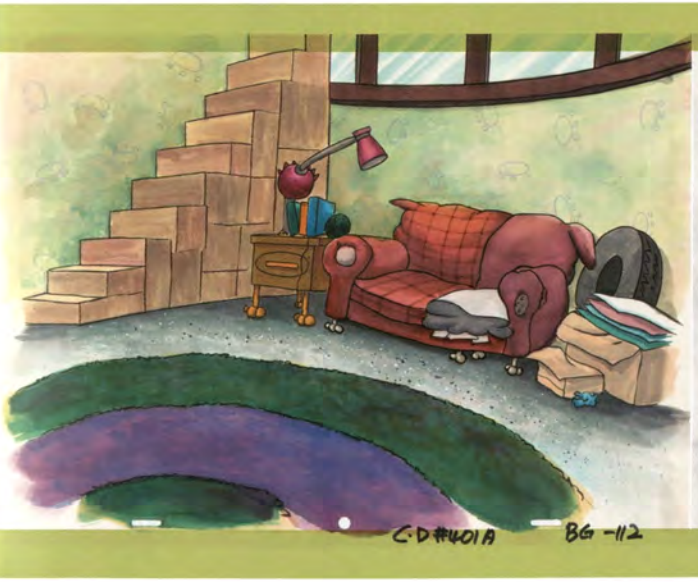


This Page: **A production still.**

Opposite Page, from Top Left: **Before digital ink, animation was done through cells. The characters of Rancid Rabbit and CatDog in pencil animation art and the finished production cells.** Bottom Row: **Several background paintings of CatDog's abode and favorite food.**



“I GUESS YOU COULD SAY THAT CATDOG WAS SOLD ON A SONG.”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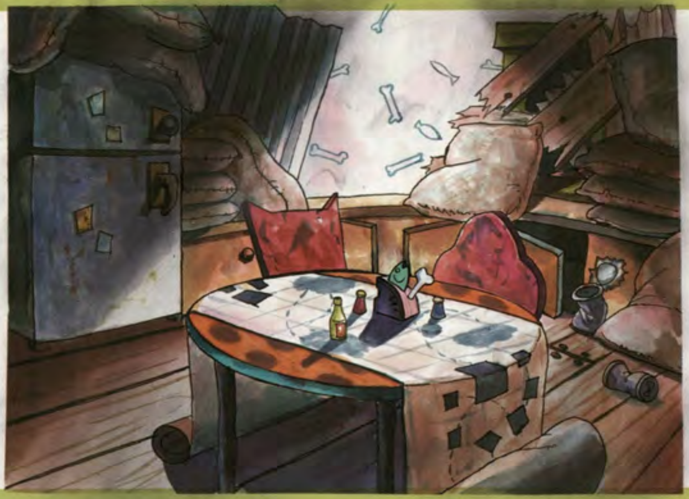
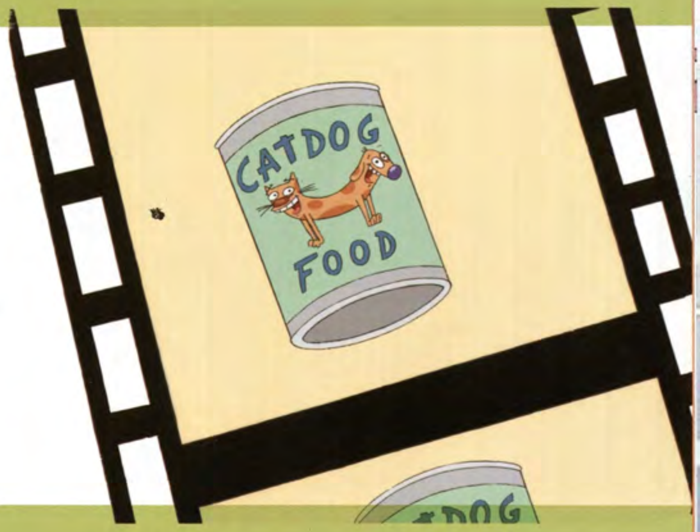



CATDOG
FOOD

OH YEA
CART

07/19/98 TO C
C

AH!

OONS

NICKELODEON

oh YEAH! CARTOONS

4/13/02. 99 SHORTS, 33 EPISODES.
REATED BY FRED SEIBERT

> **“WE WEREN’T JUST LAUNCHING SOME SUCCESSFUL SERIES; WE WERE FINDING TALENT THAT WOULD BE PART OF OUR FAMILY FOR A VERY LONG TIME.”**

Fred Seibert, Executive Producer and Creator: Don't worry about introducing characters: worry about making them believable. Don't worry about some future plot point, worry about making the film exciting. If you make your characters and your stories great, everything will fall into place. The longest-lived and most beloved cartoons are the ones with the greatest characters, not the greatest plots. I want a character that I'm going to fall in love with. That's my theory, anyway.

Why a short and not a pilot? Well, from a consumer's point of view, rarely do I watch a series from the beginning. From a producer's viewpoint, why do I need to make a film that explains all sorts of things that the consumer will never see? Besides, whether the product is a great short film or a great pilot, all the things wrong with it will be forgotten when it goes to series. But if it's only, well, okay, and it answers all of the little details, it'll never be green-lit anyway. Why focus on the things that make it a pilot instead of focusing on what makes it a great film?

My understanding of the Saturday morning cartoon business was that they had stopped developing cartoons in the unique way that the great cartoons of the 1930s and '40s were developed. What you saw in those days was more like half-hour kid sitcoms, and that, in my opinion, was the problem with the animation business. In the days of the theatrical short, a cartoon would be made featuring a character, it would be run in theaters, and if the audience really liked it, more would be made. If not, then that was that.

First I wanted to identify the talent capable of making hit cartoons, then the characters that were capable of moving into series play or feature films. *Oh Yeah! Cartoons*, in just three years, generated ninety-nine cartoons featuring unique, one-of-a-kind characters in a way that hadn't been done in more than forty years.

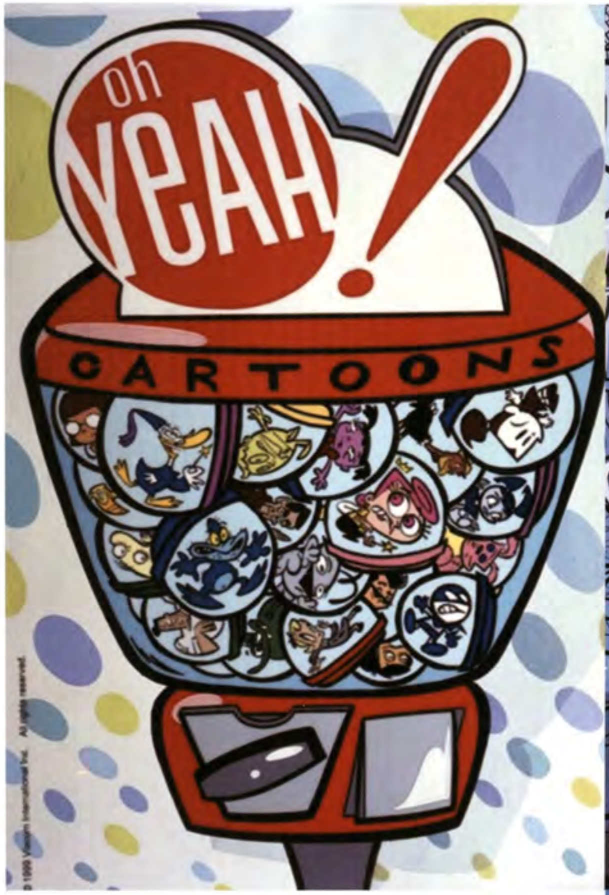
Again, I took the approach that the great cartoon studios such as Disney, Warner, and MGM used back in the day, and adapted it to television. What we did was green-light a large number of cartoon shorts that were completely creator-driven. I really looked at them as short films that introduced new characters.

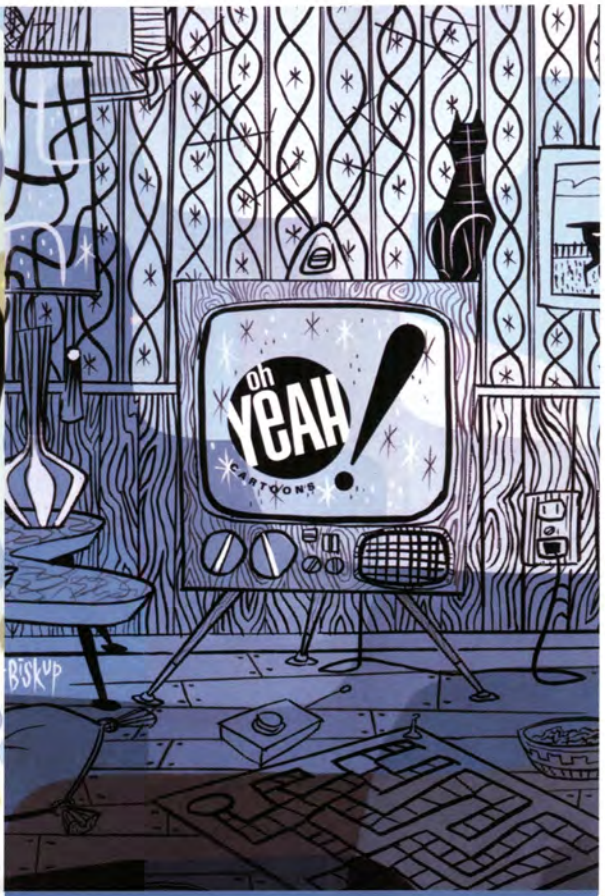
Mark Taylor, VP/GM, Nickelodeon Studios: That meant ninety-nine cartoons in a very short period of time, each one being its own cartoon, yet needing to be done in a timely manner while following certain guidelines. This was one of the biggest challenges we ever had as a series.

Fred Seibert: To this day I'm amazed that this concept was even sold. I'm shocked when I realize that it happened at all. *Oh Yeah! Cartoons* requires a heavier investment than usual; you end up spending a good 50 percent more per short than on anything else, and there's always a lower rating because there's no continuing character to fall in love with, or any idea what to expect, week after week. That's a really difficult sell, but we realized that if all we did was launch one successful series, the investment would be well worth it. The angle I took to sell this idea was the premise that we weren't just launching some successful series; we were finding talent that would be part of our family for a very long time.

Mark Taylor: It was fascinating to see all those different looks, styles, and stories develop within *Oh Yeah! Cartoons*. Out of that one concept came *The Fairly OddParents*, *ChalkZone*, *My Life as a Teenage Robot*—all of them winners for Nick.

Opposite Page: **One way of spreading the word about *Oh Yeah! Cartoons* was the creation of a set of promotional postcards combining the logo, designed by Carlos Ramos, with modern designs and paintings by artists Tom Biskup** (top row, center) **and Mike Rogers** (bottom row, right).


oh YEAH!
CARTOONS
© 1998 Viacom International Inc. All rights reserved.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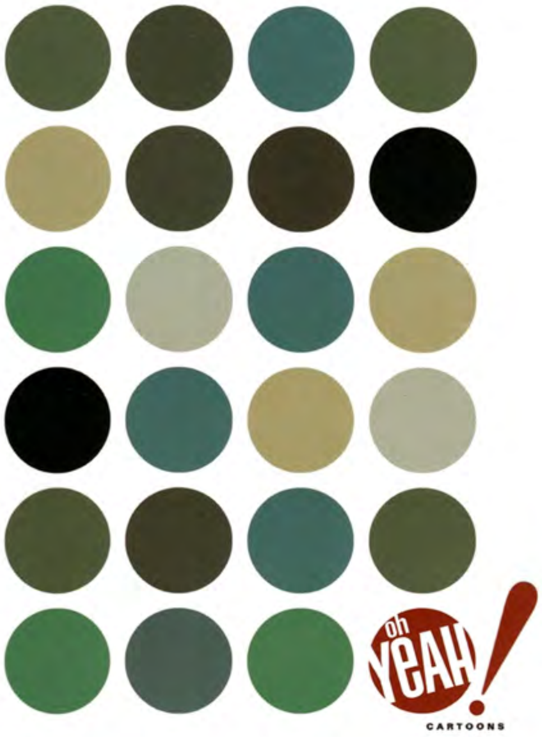
CARTOONS
BISKUP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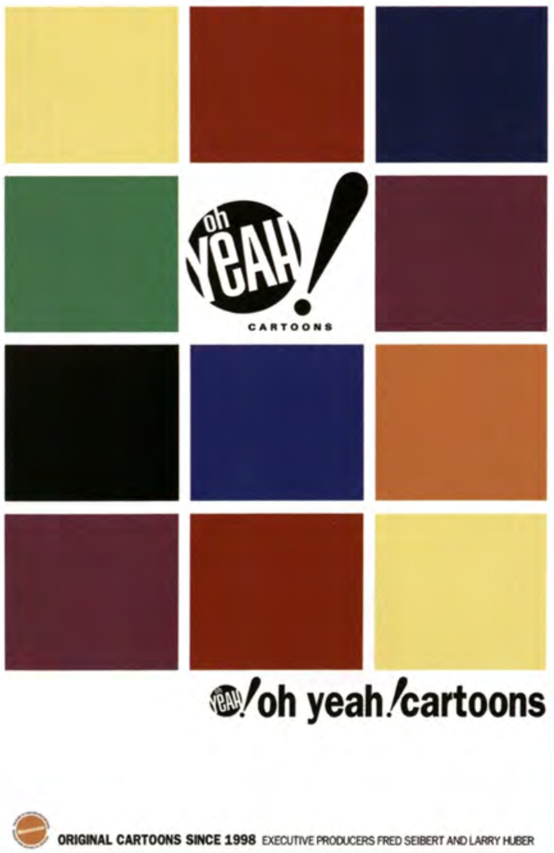
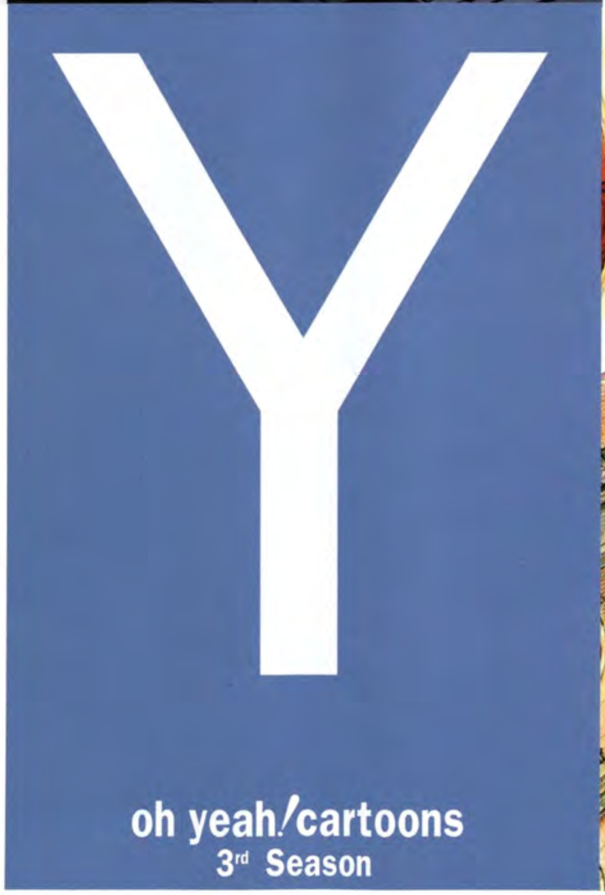
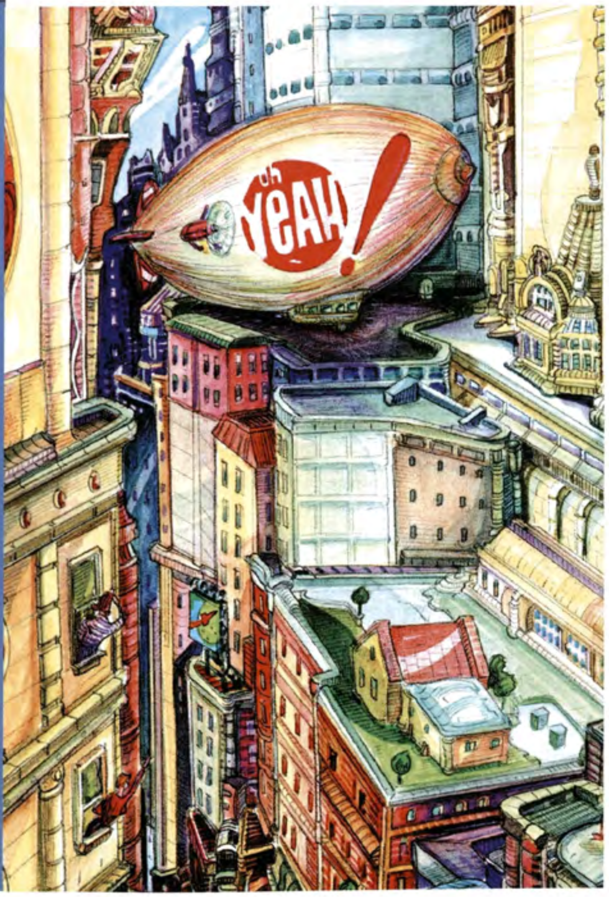
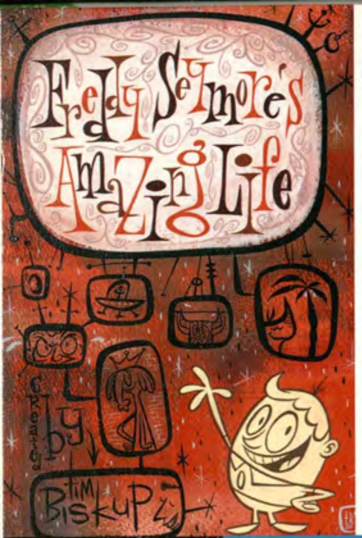
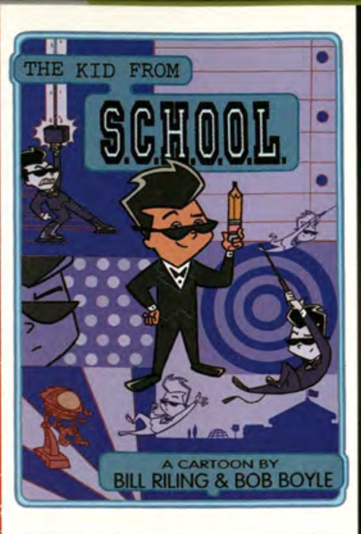
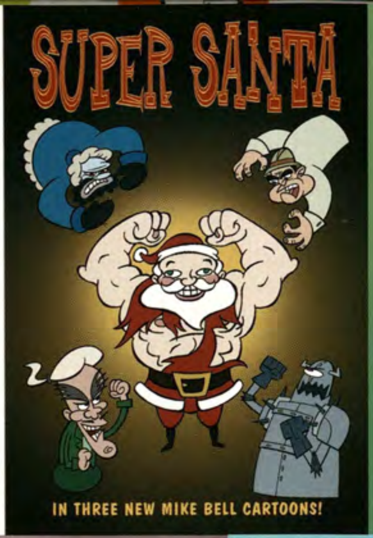

oh YEAH!
CARTOONS
oh yeah! cartoons
ORIGINAL CARTOONS SINCE 1998 EXECUTIVE PRODUCERS FRED SEIBERT AND LARRY HUBER

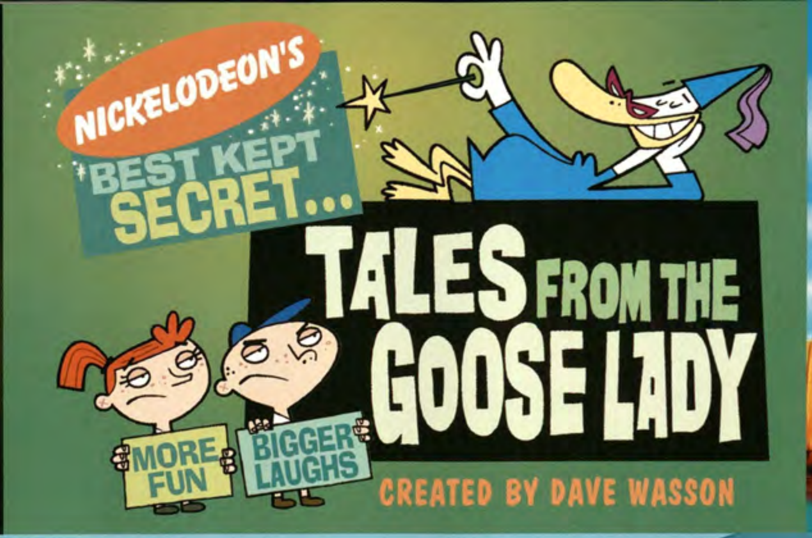

Y
oh yeah! cartoons
3rd Season


oh YEAH!

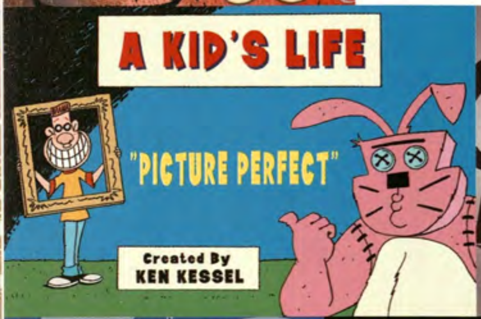

Freddy Seymore's Amazing Life
Created by
Tim Biskup

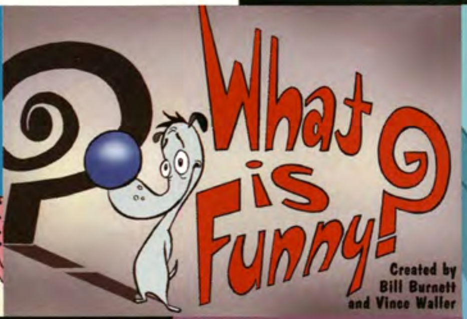

THE KID FROM
S.C.H.O.O.L.
A CARTOON BY
BILL RILING & BOB BOYLE

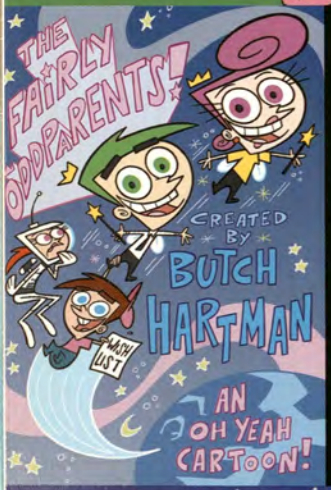

SUPER SANTA
IN THREE NEW MIKE BELL CARTOONS!

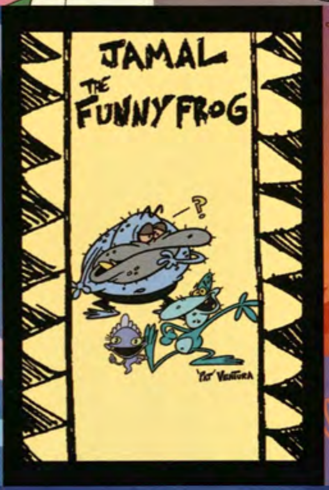

NICKELODEON'S
BEST KEPT SECRET...
TALES FROM THE GOOSE LADY
MORE FUN
BIGGER LAUGHS
CREATED BY DAVE WASSON

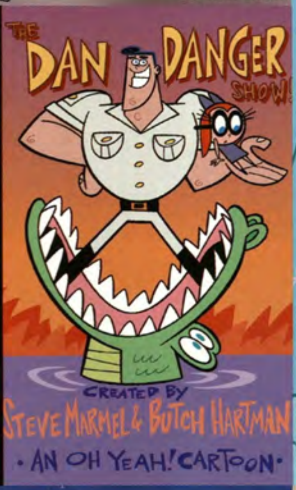
A GREG EMISON

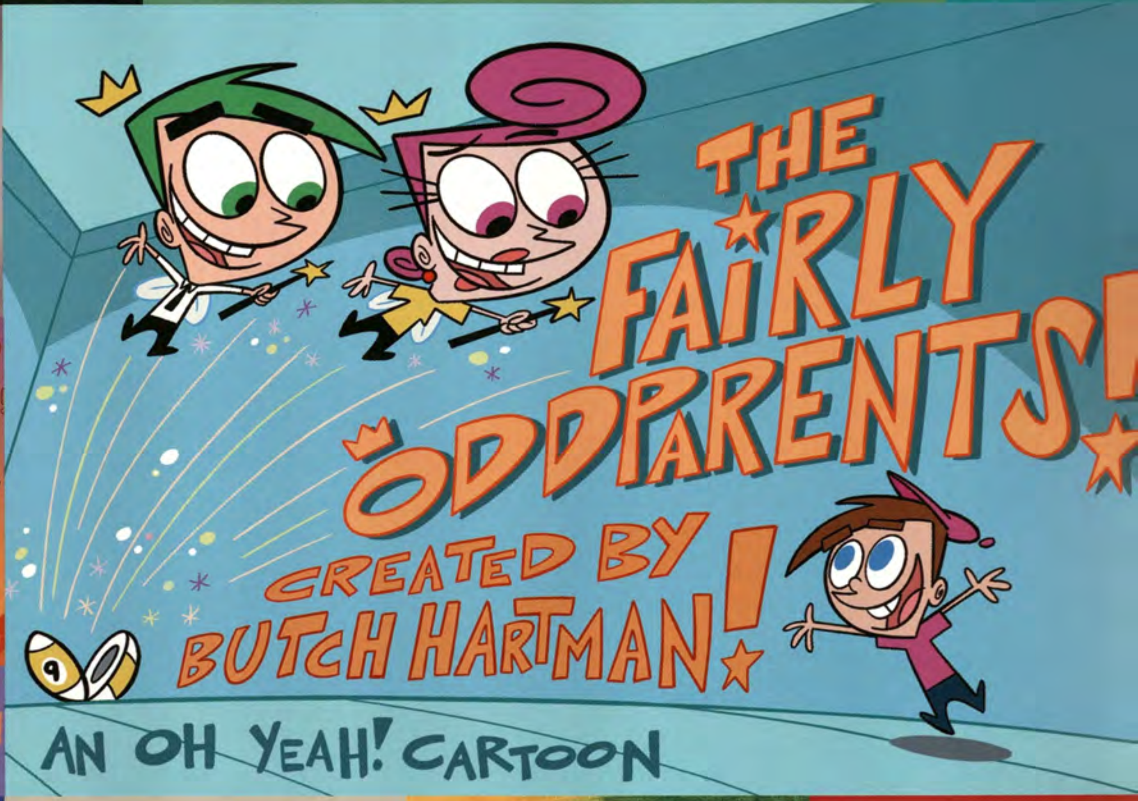

A KID'S LIFE
"PICTURE PERFECT"
Created By
KEN KESSEL

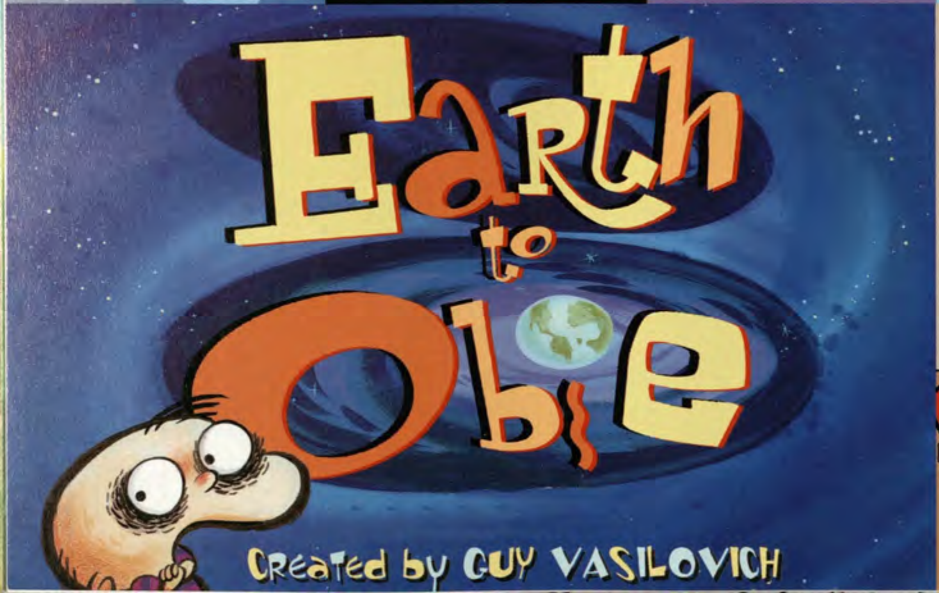

What is Funny?
Created by
Bill Burnett
and Vince Waller

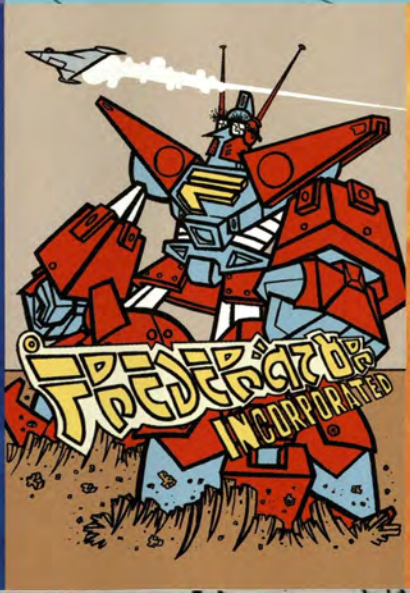

THE FAIRLY ODDPARENTS!
CREATED BY
BUTCH HARTMAN
AN OH YEAH CARTOON!

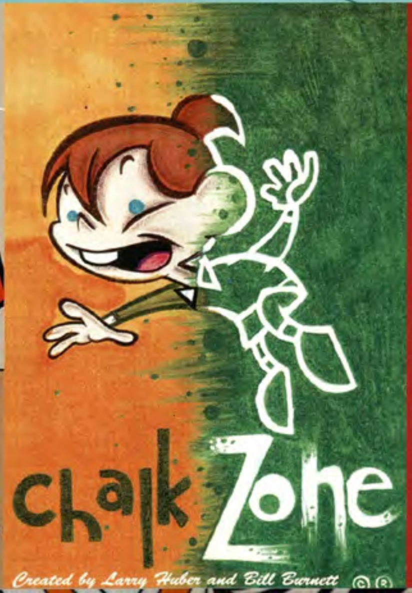

JAMAL THE FUNNY FROG

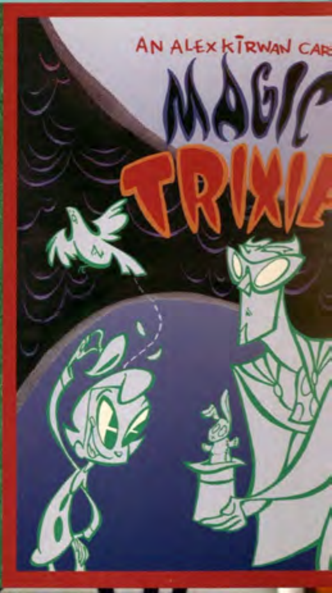

THE DAN DANGER SHOW!
CREATED BY
STEVE MARMEL & BUTCH HARTMAN
· AN OH YEAH! CARTOON ·

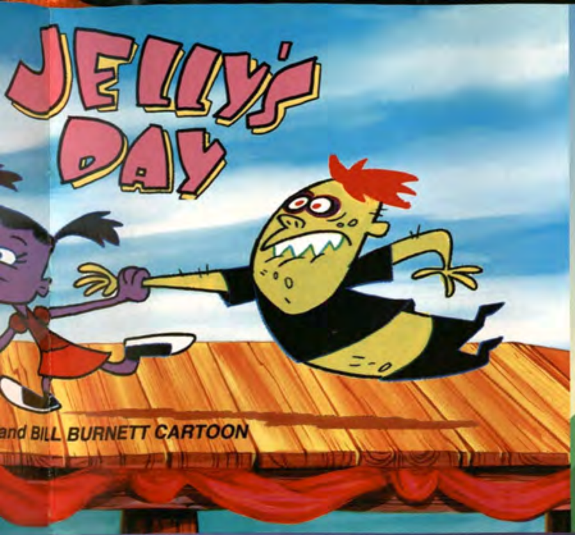

THE FAIRLY ODDPARENTS!
CREATED BY BUTCH HARTMAN!
AN OH YEAH! CARTOON

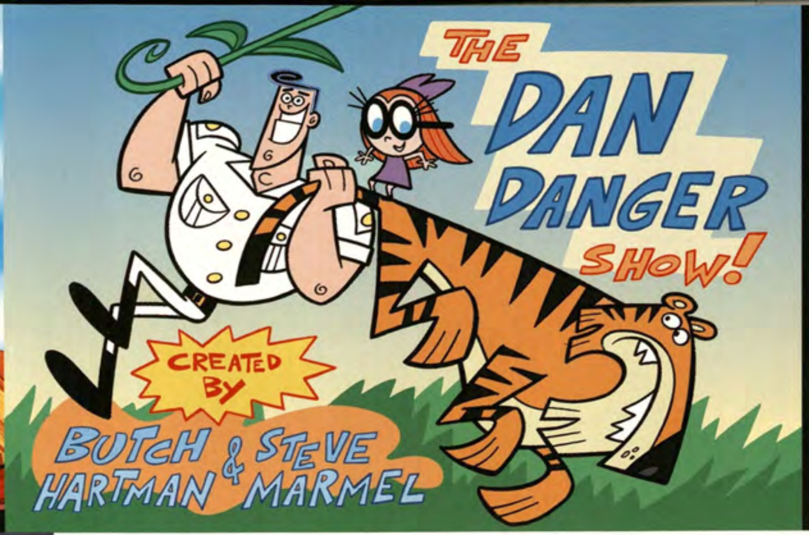

Earth to Obie
Created by GUY VASILOVICH

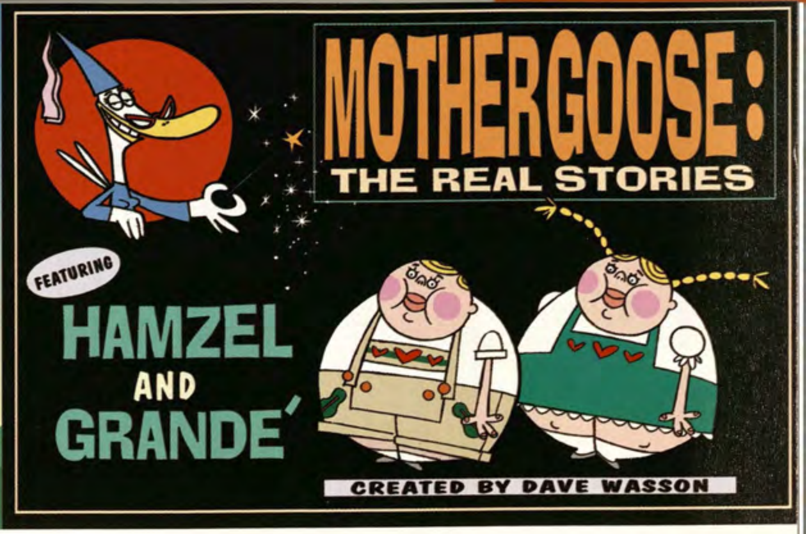

FREDERATOR INCORPORATED

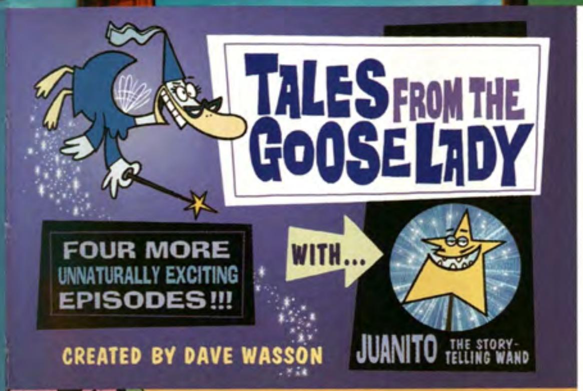

chalk Zone
Created by Larry Huber and Bill Burnett

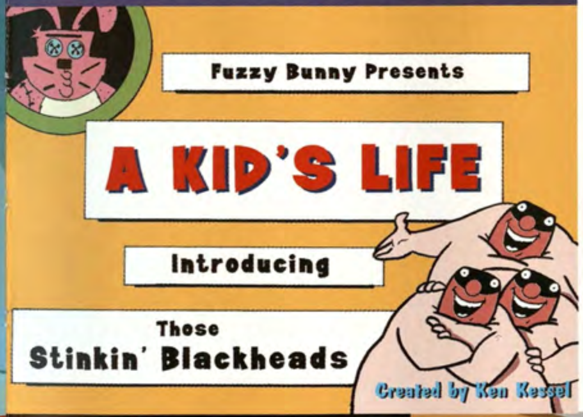

AN ALEX KIRWAN CAR
MAGIC TRIXIA


JELLY'S DAY
...and BILL BURNETT CARTOON

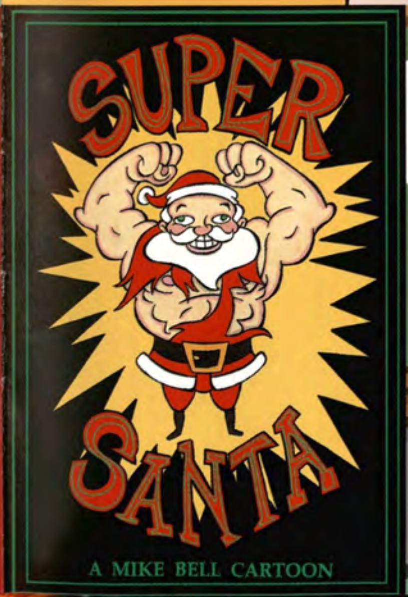

THE DAN DANGER SHOW!
CREATED BY
BUTCH HARTMAN & STEVE MARMEL

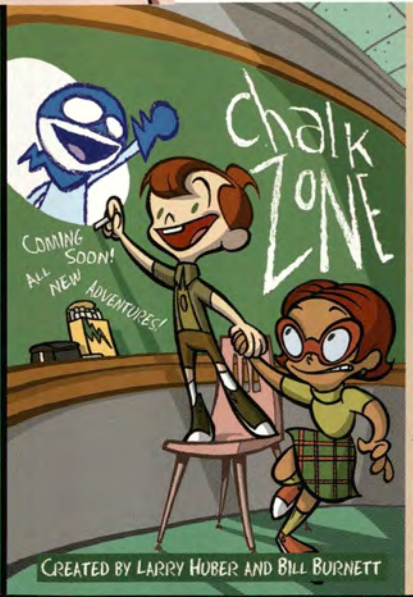

MOTHERGOOSE:
THE REAL STORIES
FEATURING
HAMZEL AND GRANDE'
CREATED BY DAVE WASSON

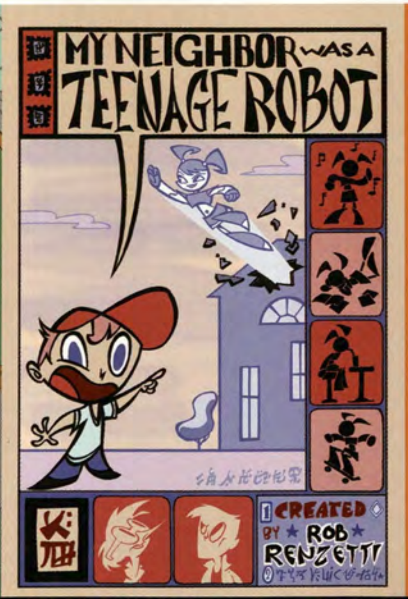

TALES FROM THE GOOSE LADY
FOUR MORE UNNATURALLY EXCITING EPISODES!!!
WITH...
JUANITO THE STORY-TELLING WAND
CREATED BY DAVE WASSON


Fuzzy Bunny Presents
A KID'S LIFE
Introducing
These Stinkin' Blackheads
Created by Ken Kessel

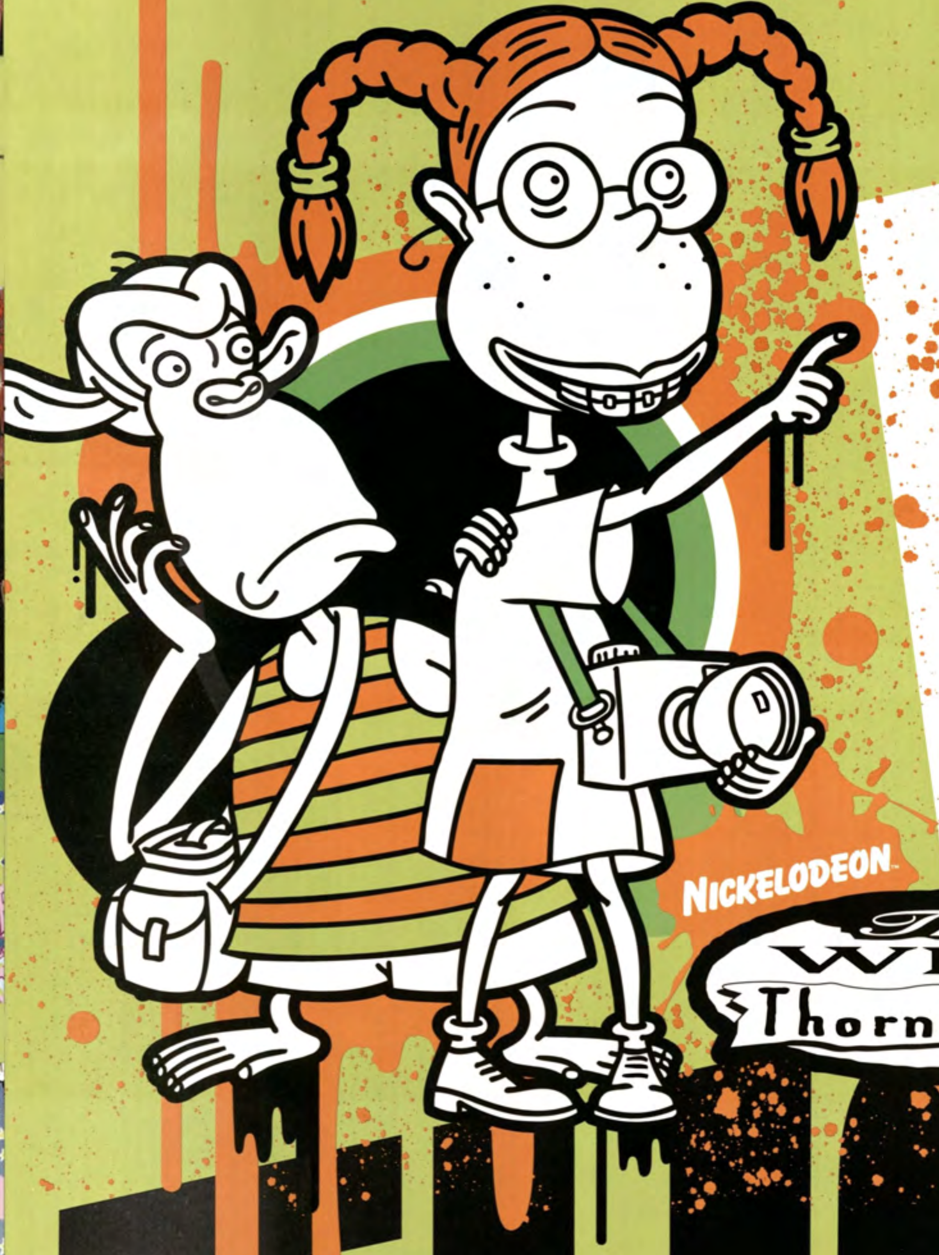
> **WHAT WE DID WAS GREEN-LIGHT A LARGE NUMBER OF CARTOON SHORTS THAT WERE COMPLETELY CREATOR-DRIVEN.**


SUPER SANTA
A MIKE BELL CARTOON


Chalk ZONE
COMING SOON! ALL NEW ADVENTURES!
CREATED BY LARRY HUBER AND BILL BURNETT


MY NEIGHBOR WAS A TEENAGE ROBOT
CREATED BY ROB RENZETTI

Separate postcards were created for each and every short and mailed to a select group of television-industry movers and shakers. Out of the 120 shorts came three full-length series: *The Fairly OddParents*, *ChalkZone*, and *My Life as a Teenage Robot*.


NICKELODEON
The WILD Thornberrys

THE WI THORN

09/01/9
CREATED B

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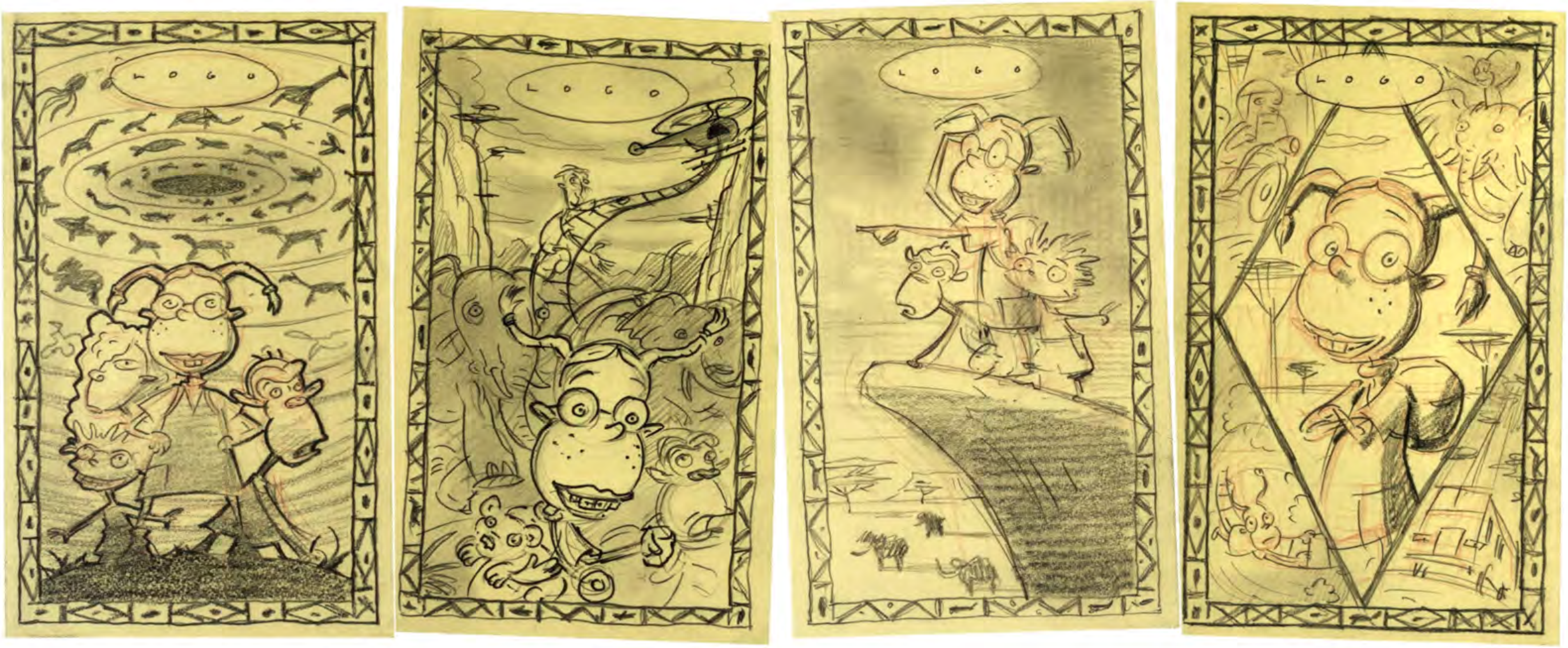
BERRYS

8 TO 06/11/04. 91 EPISODES.

Y ARLENE KLASKY, GABOR CSUPO



This Page: **These rough pencil sketches were used to promote *The Wild Thornberrys*. Eliza is front and center, while Darwin (the chimp), Donnie (the wild boy), and sister Debbie also appear.**

Opposite Page: **Eliza practices her special power, communicating with animals. "It was really just wish fulfillment," says Eryk Casemiro. "What kid wouldn't want to have that ability?"**

Kate Boutilier, Writer: When I came on to the show, Eliza had already been designed, and the first time I saw her I was with my twelve-year-old niece. She said without hesitation, "I love her! She has glasses and braces just like me!" I was proud of the fact that Eliza wasn't perfect looking.

Eryk Casemiro, SVP, Creative Affairs, Klasky-Csupo: She was a really homely character, and I do believe there was some concern. Her original design was, quite frankly, very ugly. Gabor was very passionate about his "cute ugly girl" and raised the issue that not all young heroines need to be beautiful. But Nickelodeon wanted us to make her cuter. She was no raging beauty when we were done, but yes, she was certainly a lot cuter.

Kate Boutilier: Every ten episodes or so, a writer would come in and propose a show where Eliza gets her braces off. We'd always say no, and the same went for Eliza getting contact lenses. This is her look.

Eryk Casemiro: I decided that I wanted this adventure show to be scientifically based, something you could use in a science curriculum. We hired a specialist who did massive amounts of research on different regions of the world, different cultures, and different species of animals. This information would be given to the writers to help them brainstorm for a season of shows.

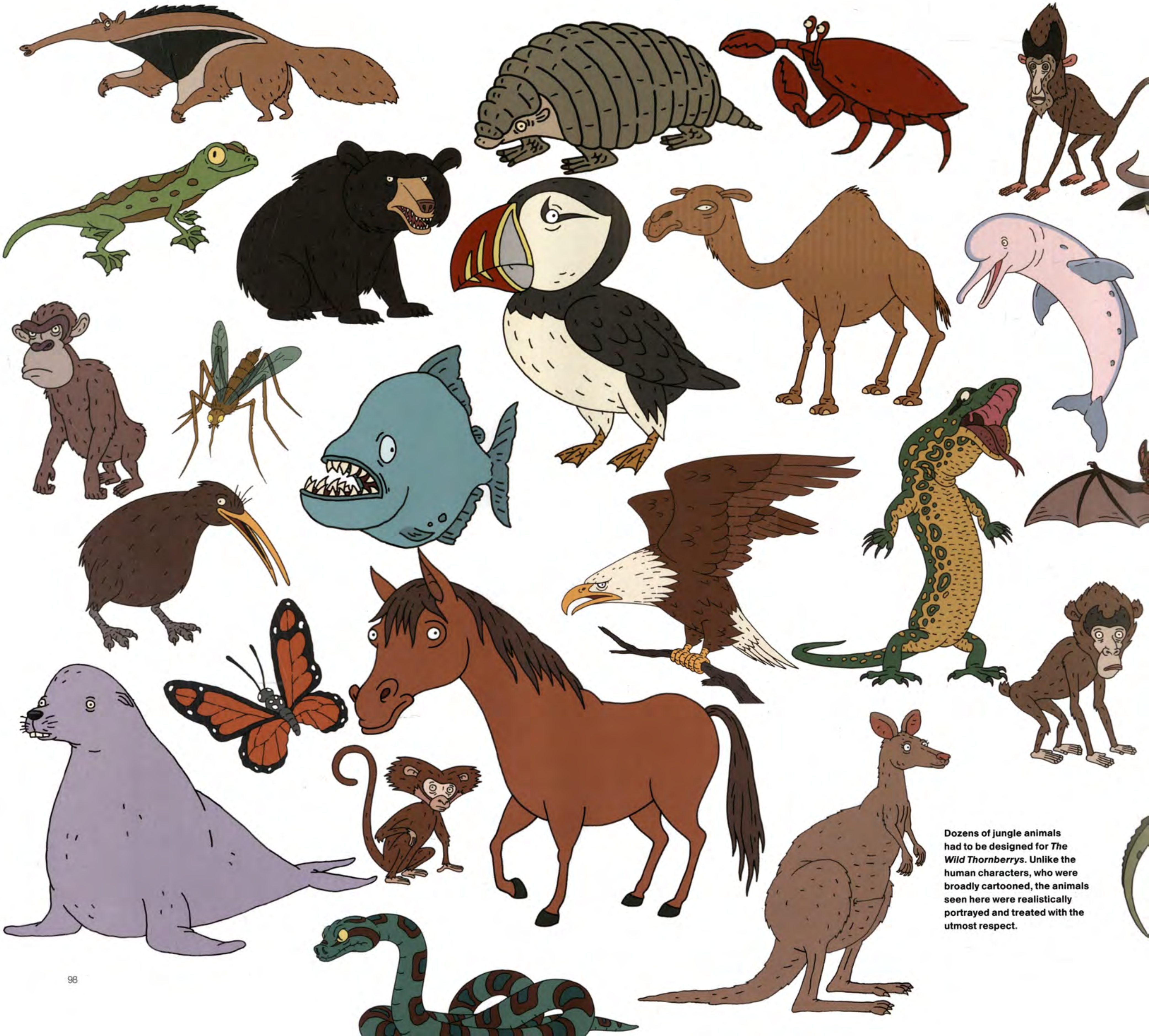
Kate Boutilier: The show was rich with details. We would do five shows at a time in one region of the world, immersing ourselves in the research and getting fresh ideas. For each place we visited—the desert, or the rainforest, or some other part of the world—we were given a complete list of the flora and fauna.

Eryk Casemiro: Obviously, there was a lot of development that went into the show. It was like making short cartoon documentaries.

Kate Boutilier: I've never been to Africa, but working on *The Wild Thornberrys* very much made me want to go. I had friends who went to Botswana last year, and I remember asking them, "Oh, were you in the Okavanga Delta?" Before *The Wild Thornberrys*, I had never even heard of such a place.

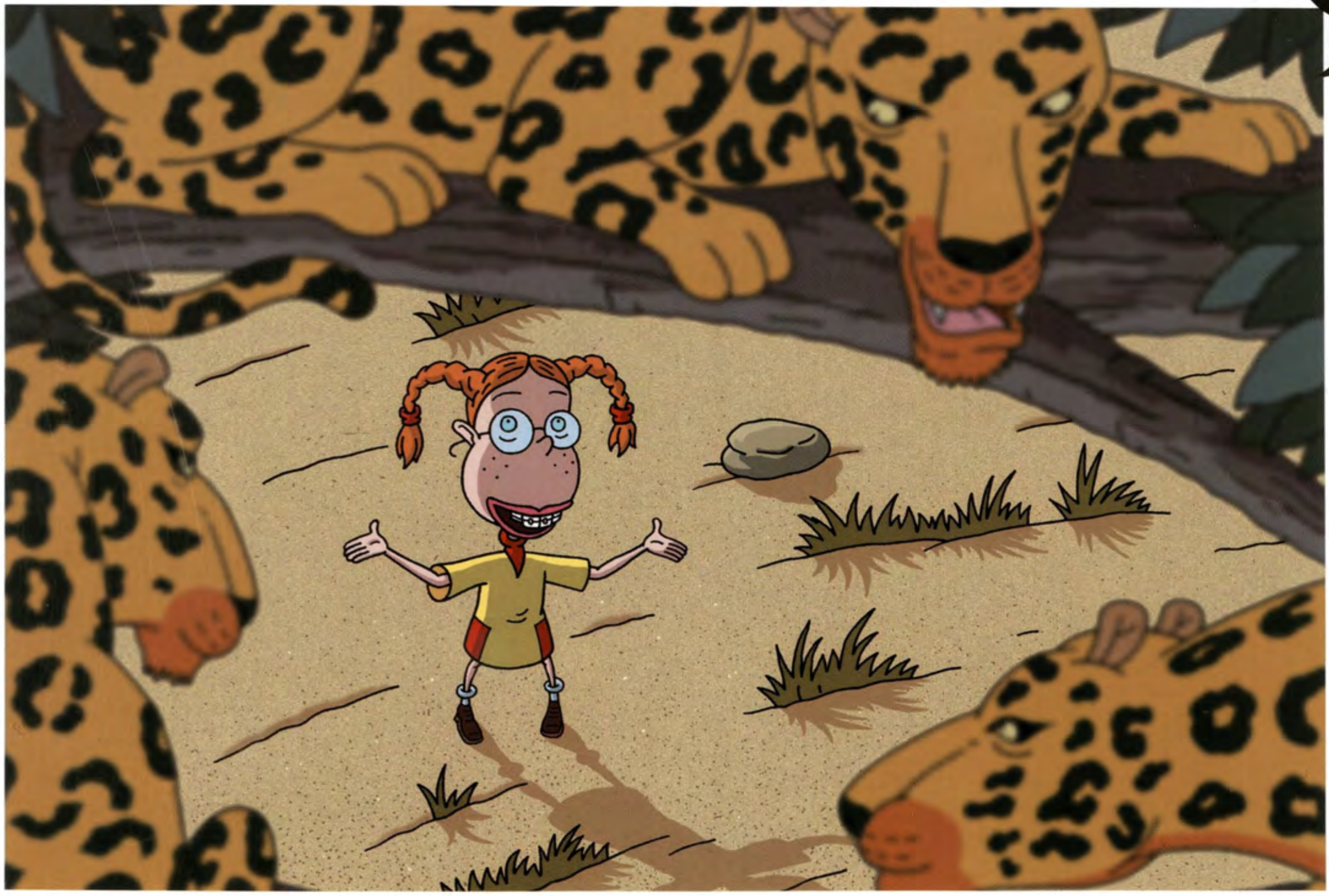
Eryk Casemiro: Ultimately, *The Wild Thornberrys* was a show about a family traveling and having adventures together. Exploring all of the different dynamics between the family members, as well as having them visit so many exotic locales, gave us a lot of fun.

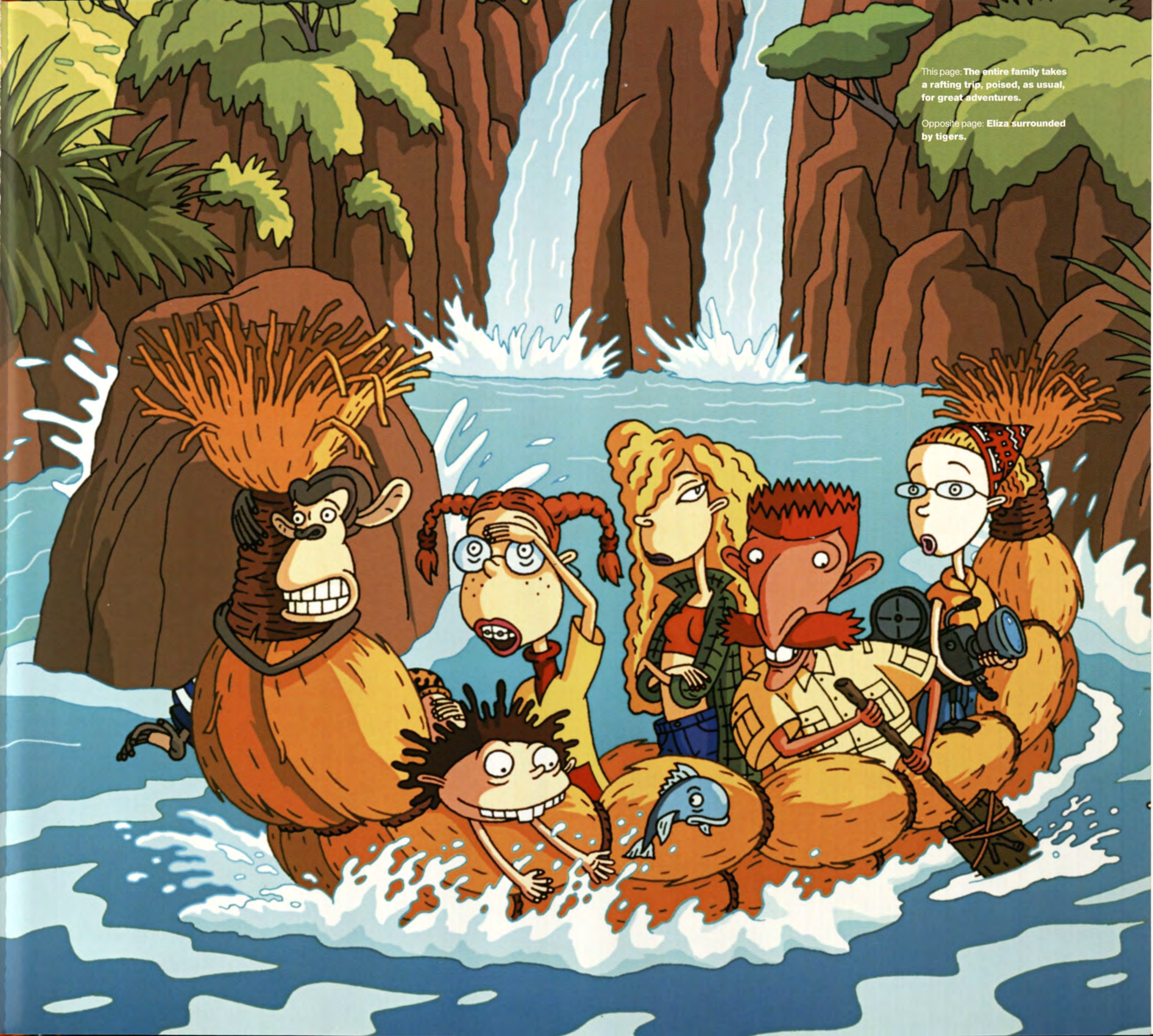
Kate Boutilier: That show was my complete and total heart. Eryk still teases me to this day about the time I said to him, "Wow, Antarctica, Australia—we've been all around the world!" He laughed and said, "No, you haven't. *The Wild Thornberrys* have."



Dozens of jungle animals had to be designed for *The Wild Thornberrys*. Unlike the human characters, who were broadly cartooned, the animals seen here were realistically portrayed and treated with the utmost respect.

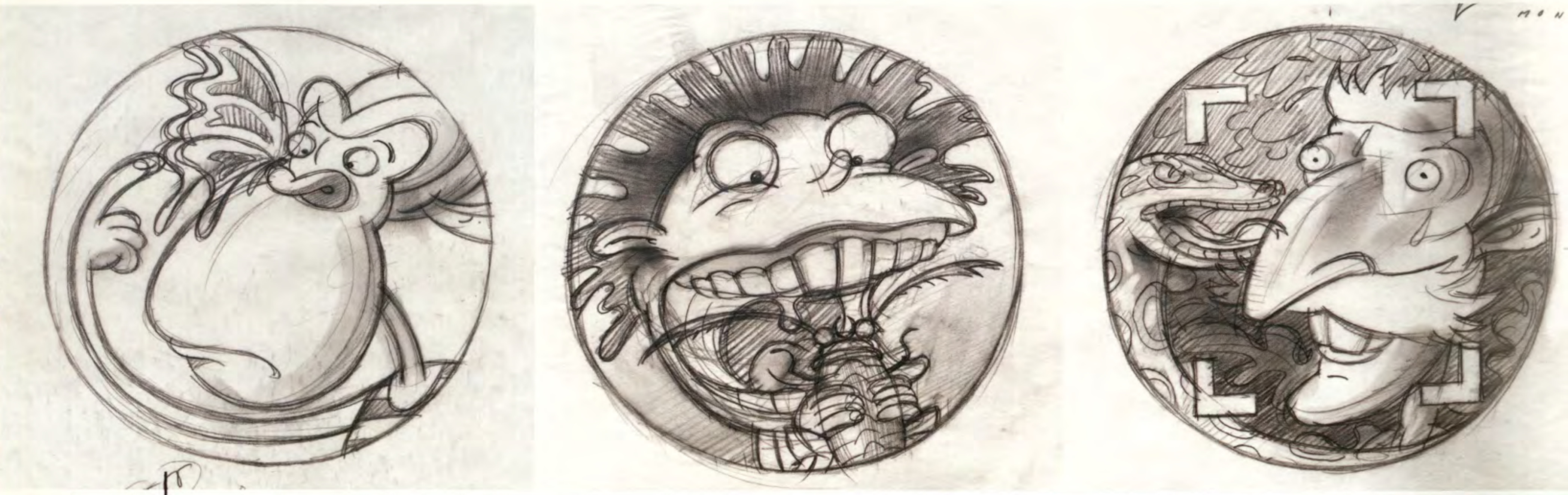
“NICKELODEON WANTED US TO MAKE HER CUTER. SHE WAS NO RAGING BEAUTY... BUT YES, SHE WAS CERTAINLY A LOT CUTER.”

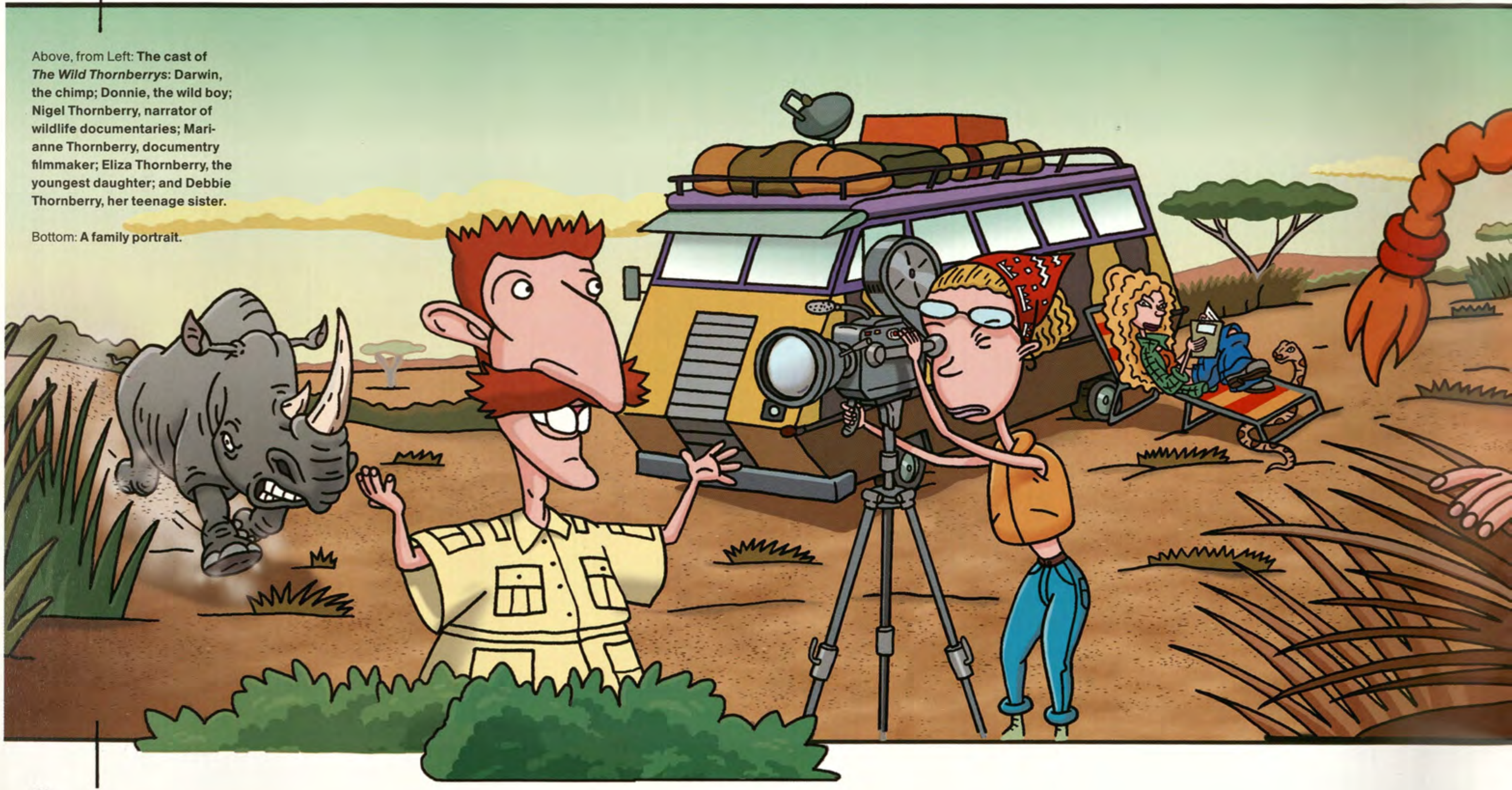




This page: **The entire family takes a rafting trip, poised, as usual, for great adventures.**

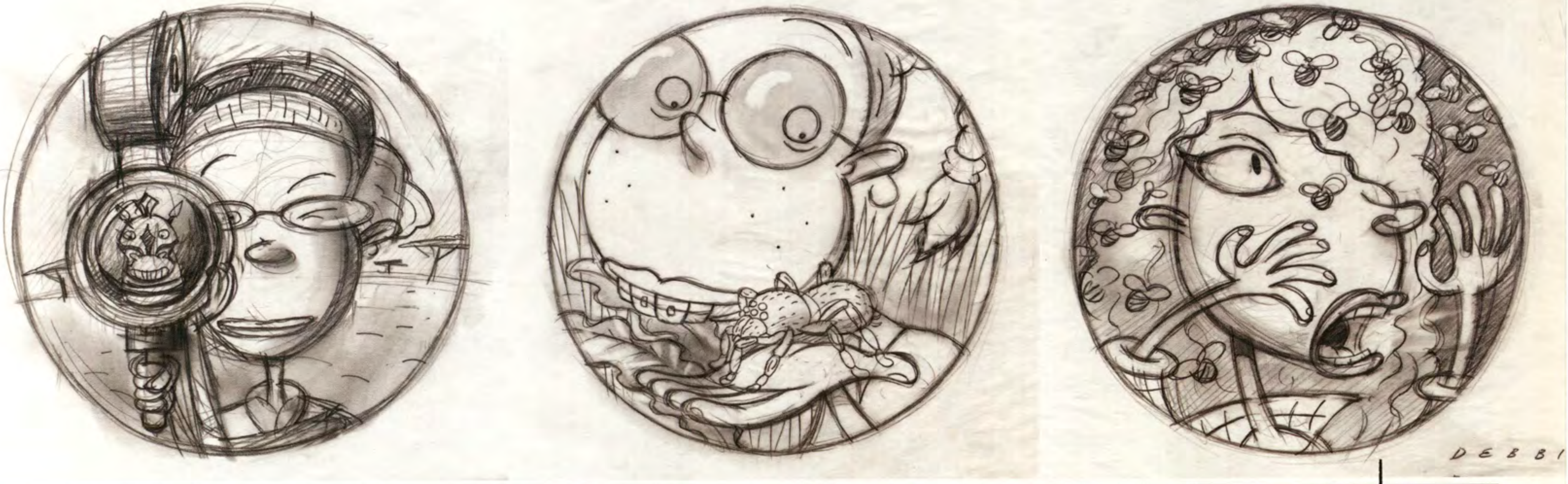
Opposite page: **Eliza surrounded by tigers.**

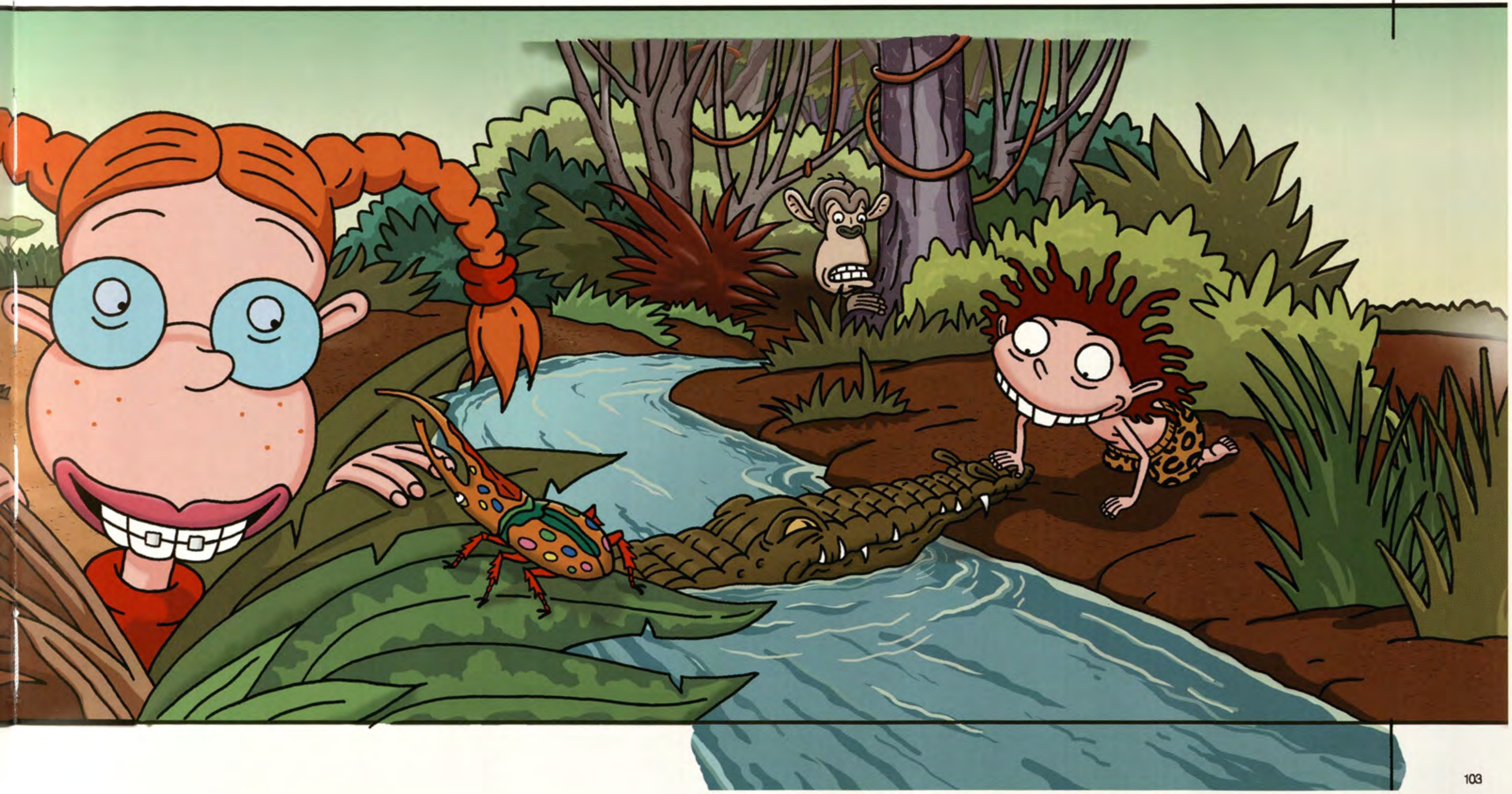


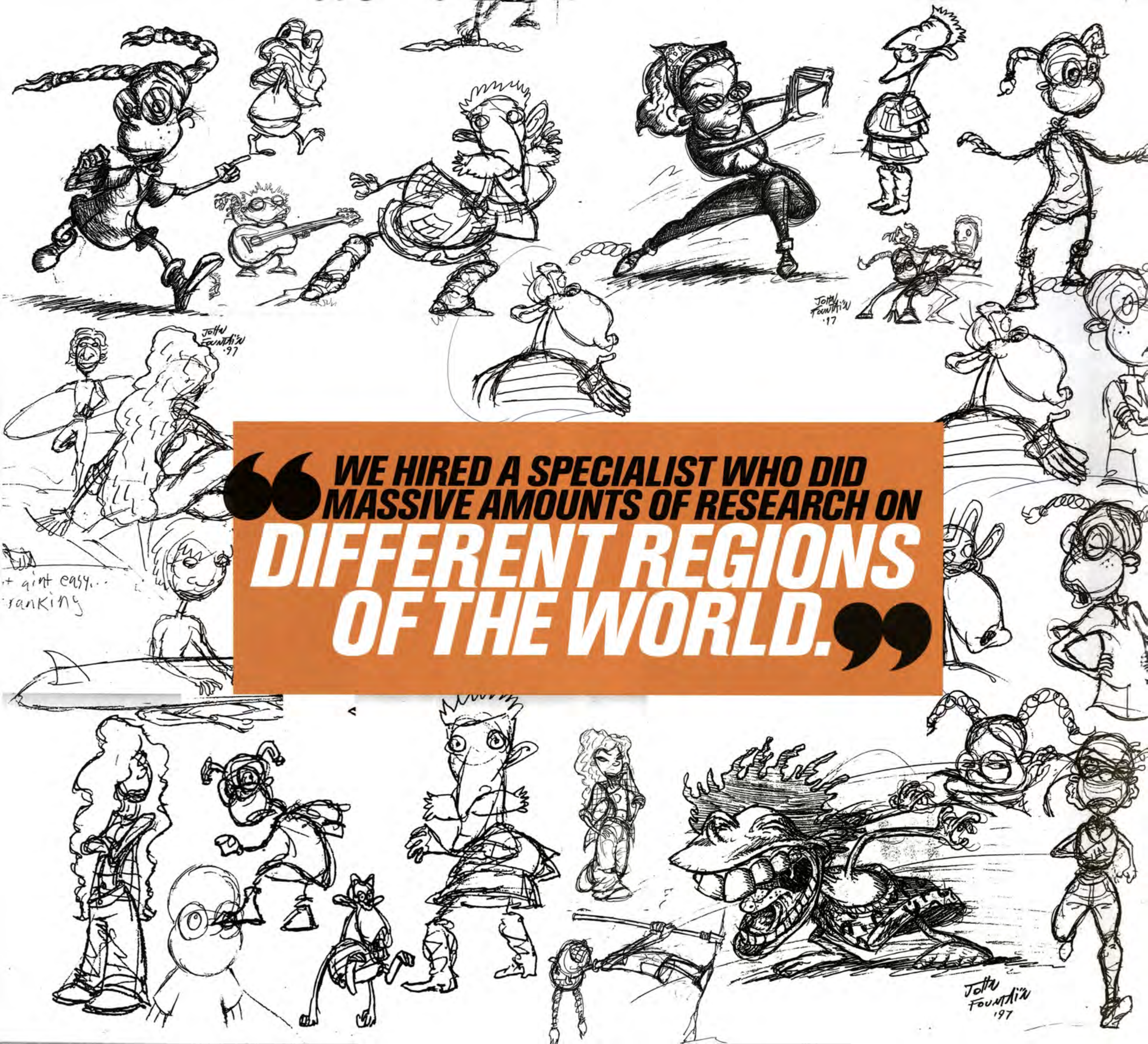


Above, from Left: **The cast of *The Wild Thornberrys*: Darwin, the chimp; Donnie, the wild boy; Nigel Thornberry, narrator of wildlife documentaries; Marianne Thornberry, documentry filmmaker; Eliza Thornberry, the youngest daughter; and Debbie Thornberry, her teenage sister.**

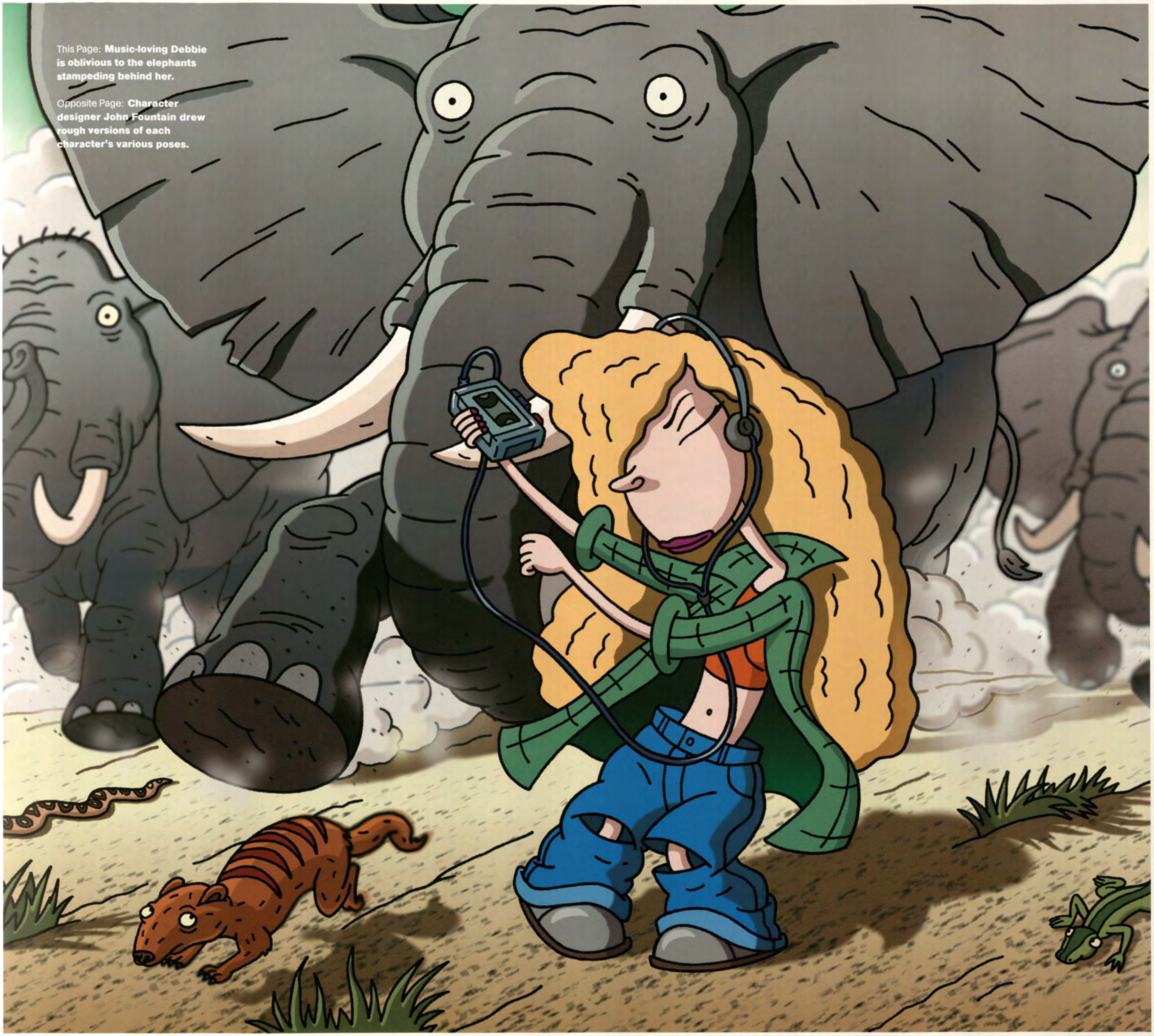
Bottom: **A family portrait.**


DEBBI




John Fountain '97
John Fountain '97
t aint easy...
ranking
John Fountain '97

> “WE HIRED A SPECIALIST WHO DID MASSIVE AMOUNTS OF RESEARCH ON **DIFFERENT REGIONS OF THE WORLD.**”



This Page: **Music-loving Debbie is oblivious to the elephants stampeding behind her.**

Opposite Page: **Character designer John Fountain drew rough versions of each character's various poses.**

SPONG
SQUAR

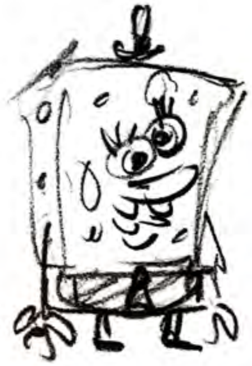
04/01/99 TO PRESENT
CREATED BY STEPH

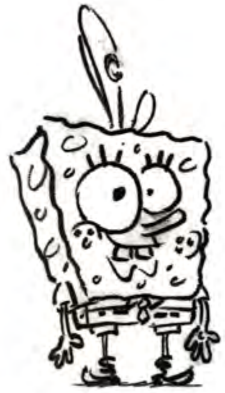
EBOB
EPANTS

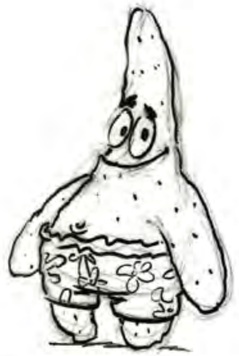
126 EPISODES.
EN HILLENBURG

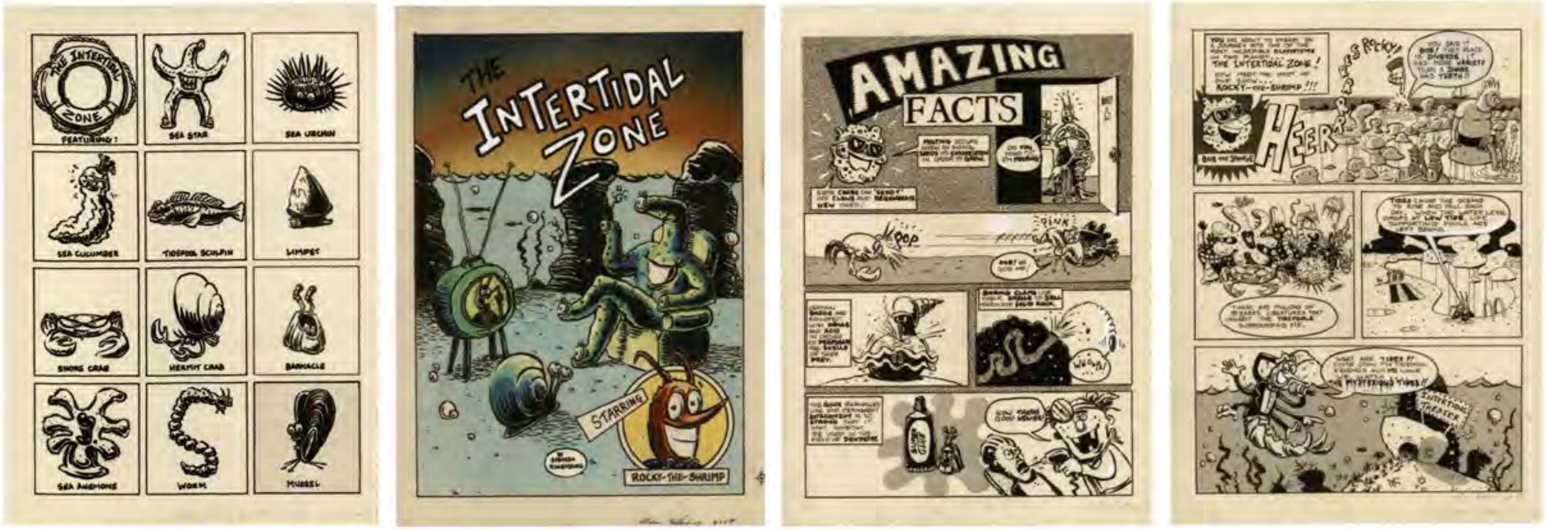
NICKELODEON

SpongeBob SquarePants









This Page, from Top: **The earliest "Spongeboy" drawing, an early sketch of SpongeBob, and an early sketch of Patrick.** Above, Right: **The show was derived from an educational comic Hillenburg wrote in 1989 called *The Intertidal Zone*. Note the character "Bob the Sponge" in the first panel of the two pages at right.**

Opposite Page: **The final, fully colored SpongeBob.**

Eric Coleman, VP/EP, Animation Development and Production, Nickelodeon: The original pitch was one of the best I've ever seen. Steve put on a great show: He wore a Hawaiian shirt and had a conch shell that played tropical music, and he had built an aquarium with little figures inside. But it was the characters and the artwork that really got our attention. He had such a clear vision for this world—right from the very beginning it was all there.

Kevin Kay, Former EVP, Programming and Production, Nickelodeon: This is my favorite Steve Hillenburg story: Albie Hecht and I went out to dinner with Steve and told him that we wanted a series that we could commit to for forty episodes. Hillenburg was exactly the kind of guy we wanted to give a home to, so that he would keep working for Nickelodeon. We felt that *SpongeBob* had that kind of potential, even though some other series had initially been under consideration. We made Steve the offer, thinking that he would be unbelievably happy with the news.

Steve was very quiet and thoughtful. He waited for a beat and then told us that he'd rather not make forty episodes of *SpongeBob*, that he didn't know if he could even make thirteen. He said he only wanted to make one, or maybe two or three, because he wanted them to be perfect. Albie and I were totally shocked. We looked at each other, and then we both looked at Steve. I told him that he was the first guy in the history of Hollywood who had ever asked to make fewer episodes of a TV series. The truth is, Steve is a perfectionist. He didn't want to make a good show—he wanted to make a great one.

Margie Cohn, EVP, Development and Original Programming, Nickelodeon: There were some people at Nickelodeon who were a little leery about making a show that didn't feature kids. They had a lot of questions about the show, but Steve sold his concept of it with a very sure voice. When we first saw *SpongeBob* we didn't know it was going to be a phenomenon. We only knew that Steve was incredibly talented.

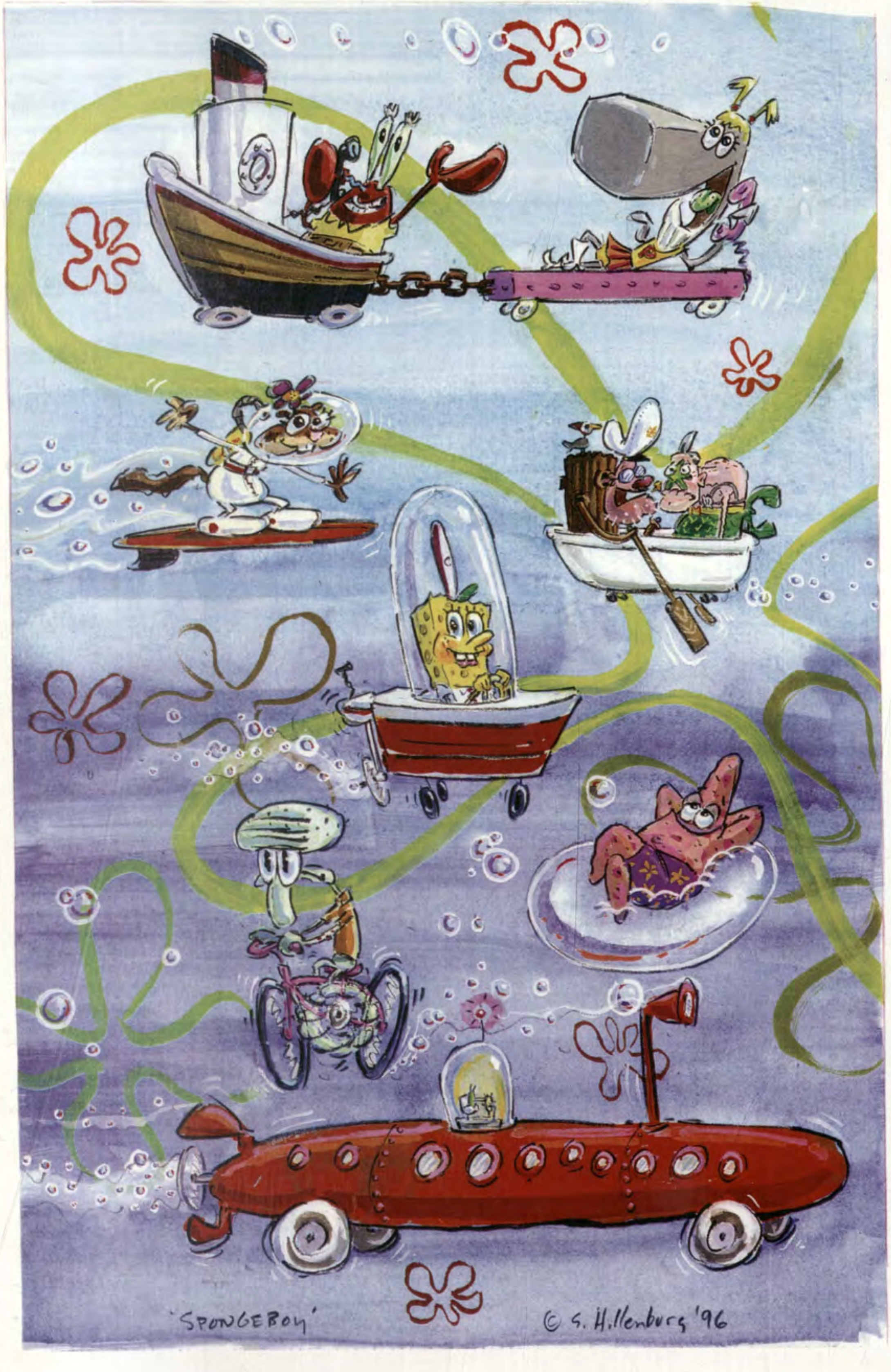
Steve Hillenburg, Creator/Executive Producer: I was thinking about an undersea show with a childlike character. I started drawing various characters, such as crabs, fish, and shrimp, in a way that I thought would work for animation. I wondered which of the undersea characters would pop out of the bunch. I started thinking, "Hey, what about a nerdy sponge, kind of like an undersea Jerry Lewis!" A sponge who is a well-meaning, naive dork! That was it! I designed the character as a square sink sponge, to reinforce the idea that he was a square peg in a round hole. My hero emerged.

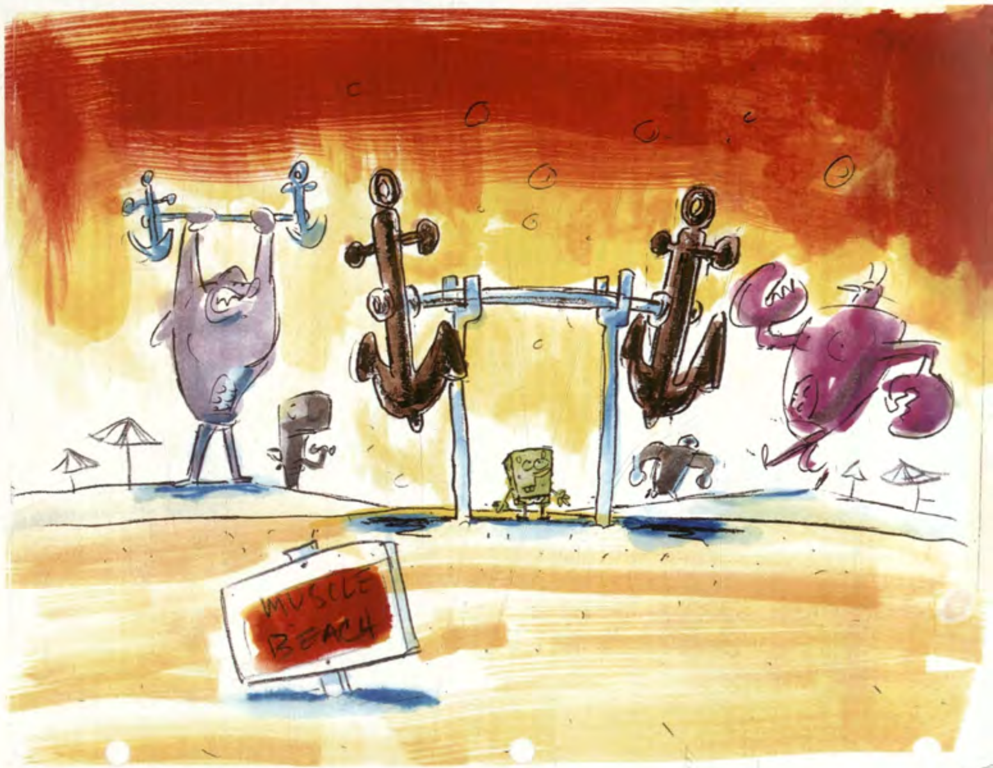
I wondered what this childlike sponge was doing in his world. I decided to give him a job in a fast-food place, because while an adult might think it doesn't seem too great to work in fast food, a kid would think it was super cool. I had SpongeBob catch jellyfish as a hobby, because kids are always out collecting bugs. I built a world around his activities, and the friends and enemies such a character might have.

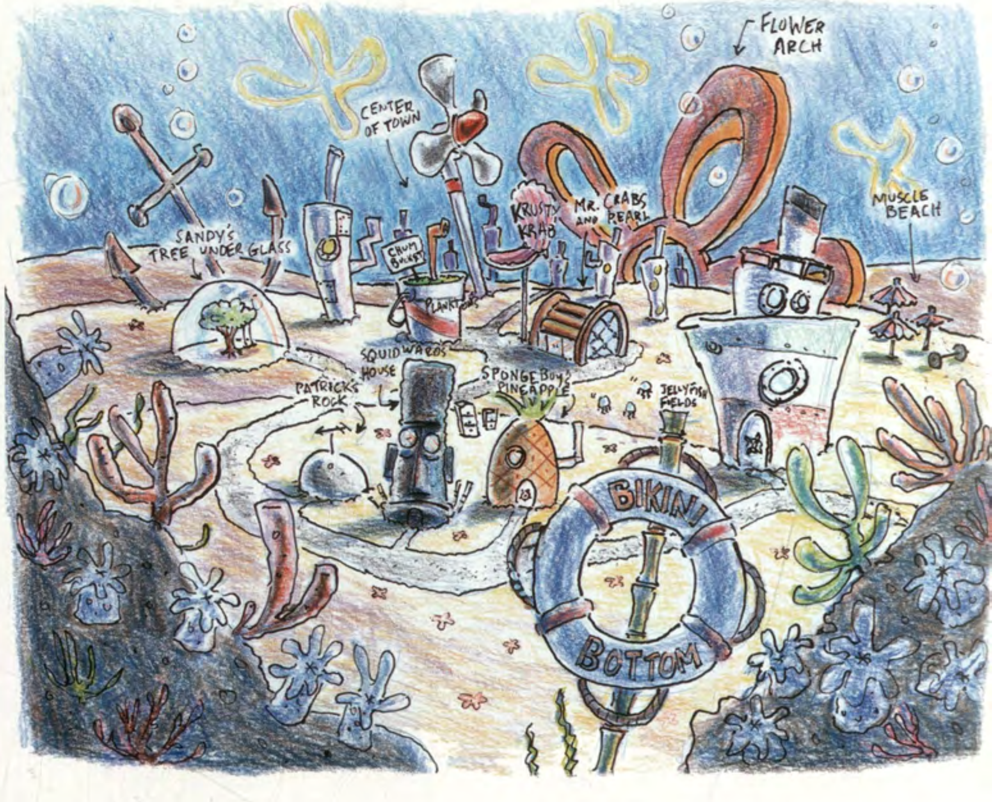
Some of my own funny experiences show up in *SpongeBob*. I once worked at a marina where I did a daily performance with the other staff. We would dress up in sailor outfits from the 1830s, get aboard our tall ship, and lead kids in singing sea shanties. Before we sang, we always said, "Are ye ready, kids?" They would answer, "Aye aye, sir!" We would shout back, "I can't hear you!" And that was where the idea for *SpongeBob*'s theme song came from.

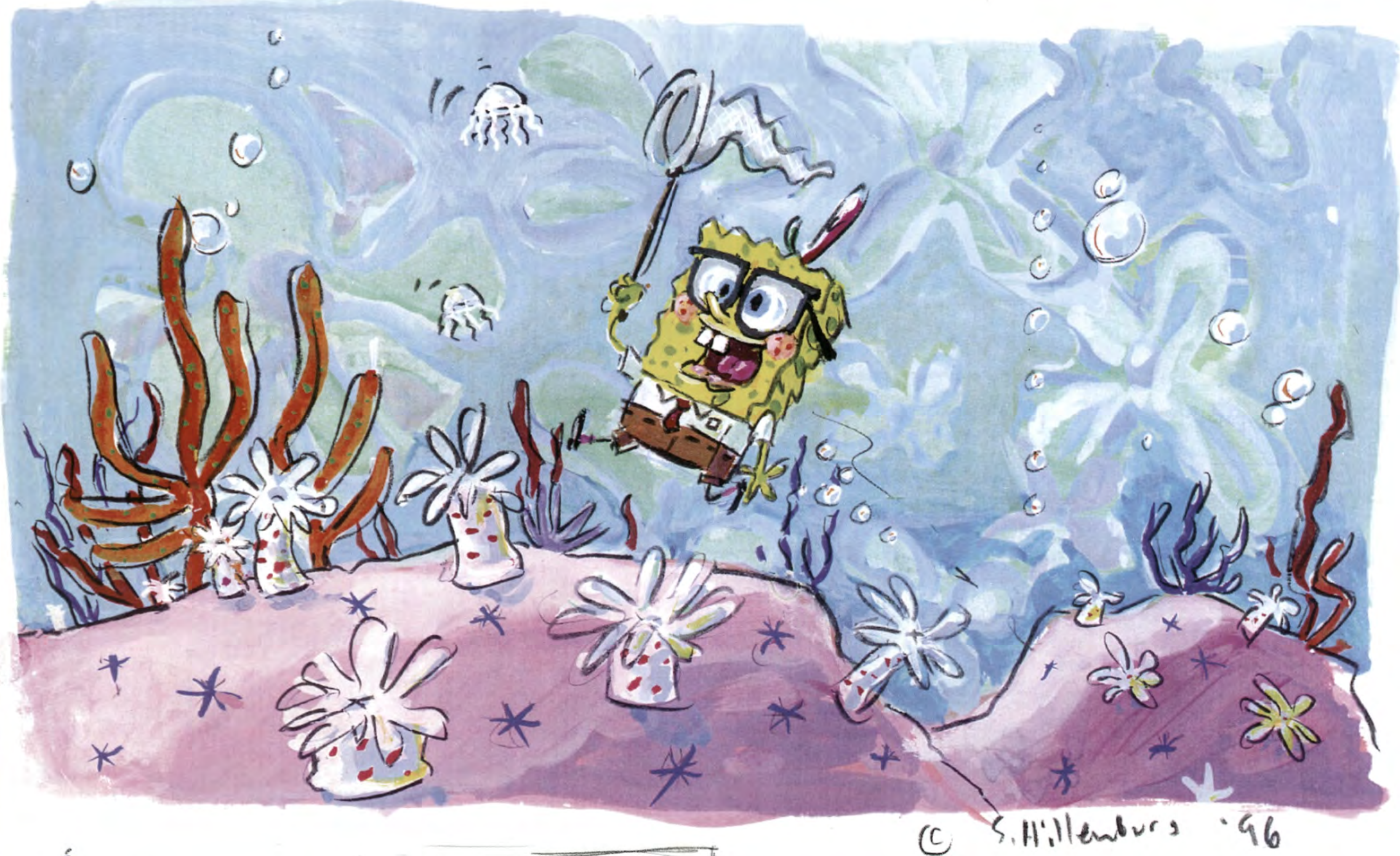
I also spent a lot of summers in Maine as a teenager. I lived in a lobster-fishing community and worked in a restaurant out on the dock. My boss was a really salty, likeable sea-dog type, who became the inspiration for Mr. Krabs. I was the restaurant's fry cook—sound like anybody you know? That experience became part of the show.

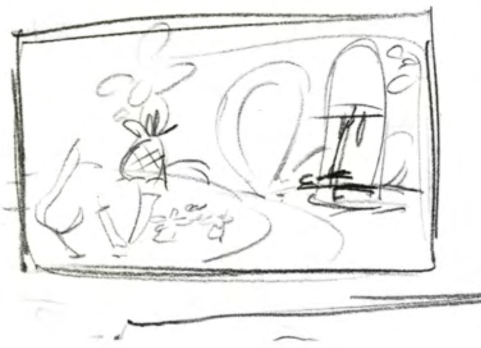
I never imagined in my wildest dreams that *SpongeBob* would be known the world over. It is kind of shocking when you think about it, because it's a show about a sponge, right?

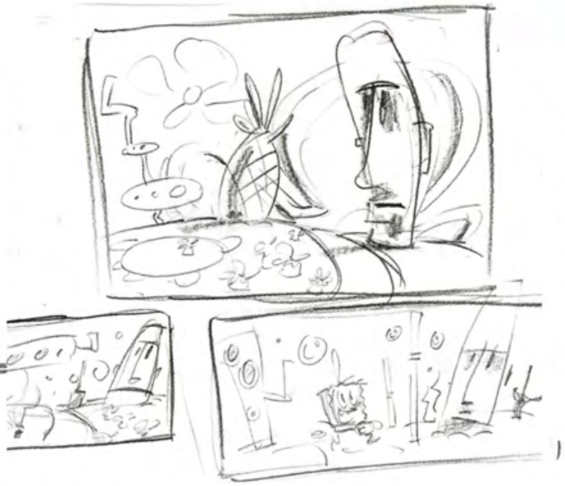

'SPONGEBOY'
© S. Hillenburg '96

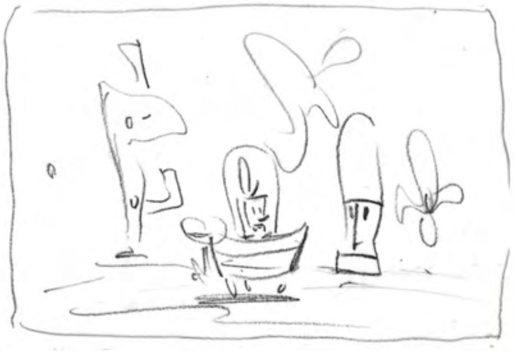

MUSCLE BEACH


FLOWER ARCH
CENTER OF TOWN
SANDY'S TREE UNDER GLASS
CHUM BUCKET
PLANKTON'S
KRUSTY KRAB
MR. CRABS AND PEARL
MUSCLE BEACH
SQUIDWARD'S HOUSE
PATRICK'S ROCK
SPONGEBOY'S PINEAPPLE
JELLYFISH FIELDS
BIKINI BOTTOM



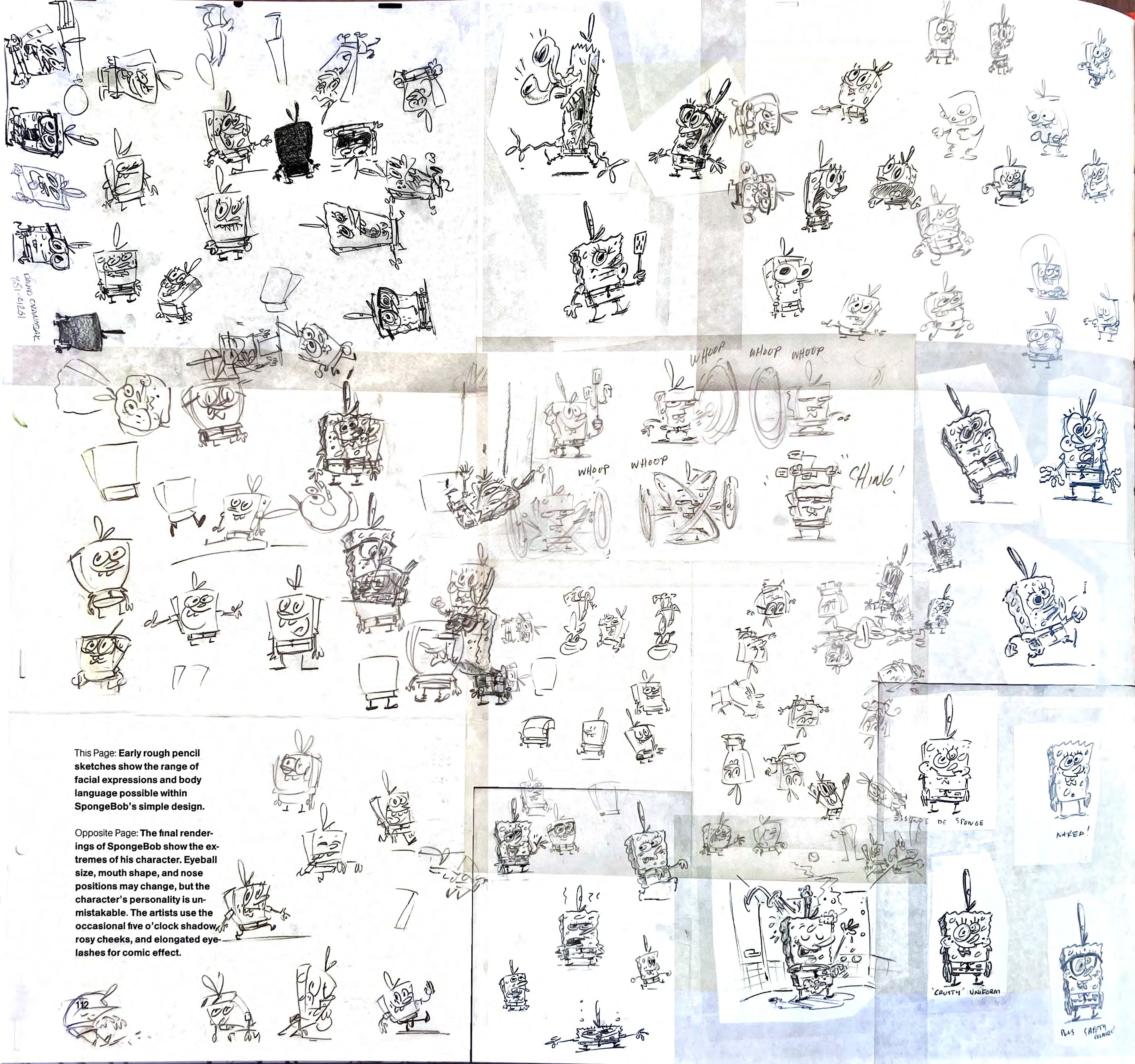






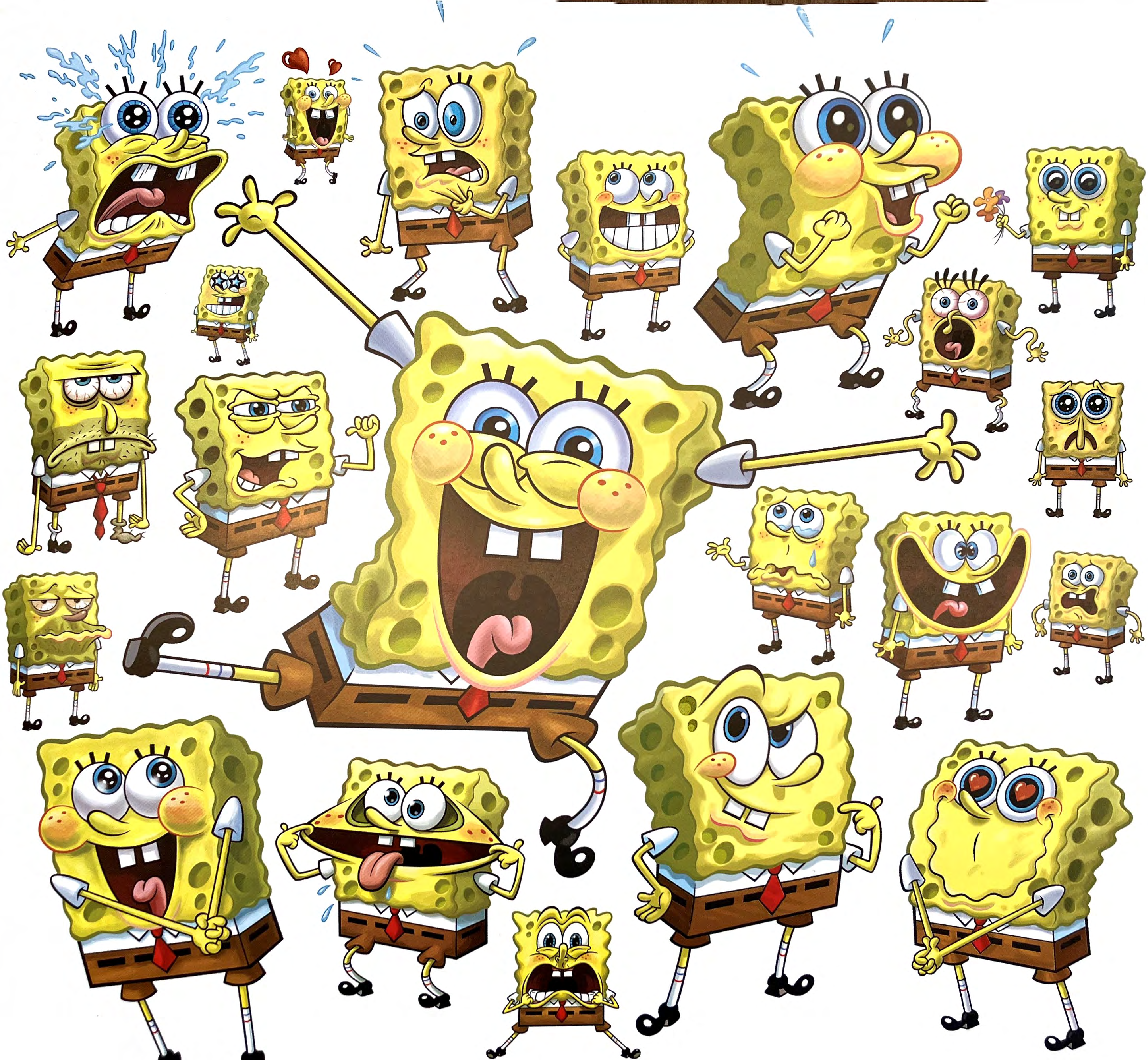
This Page: **Original pitch materials created by Stephen Hillenburg in 1996, including an early hand-painted SpongeBob enjoying his favorite hobby, "jellyfishing."**

Opposite Page, Far Left: **Each of the original main characters.** Top and Bottom: **The setting's bright colors and the funny names of each neighborhood ("Mussel Beach" and "Bikini Bottom") have helped make the show a huge hit with kids and adults.**

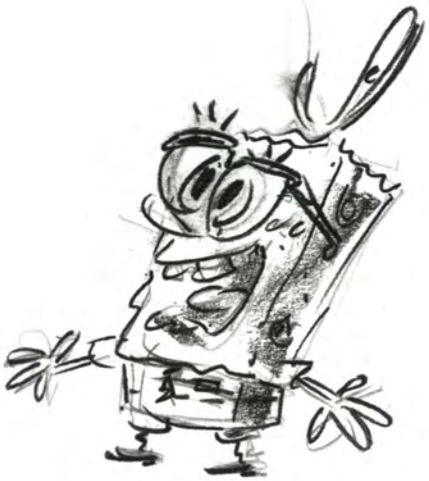

DAVID CRAWCZAK
851-41261
WHOOP
WHOOP WHOOP
WHOOP
WHOOP
CHING!
ESSENCE DE SPONGE
NAKED!
'CRUSTY' UNIFORM
PLUS SAFETY GLASSES!

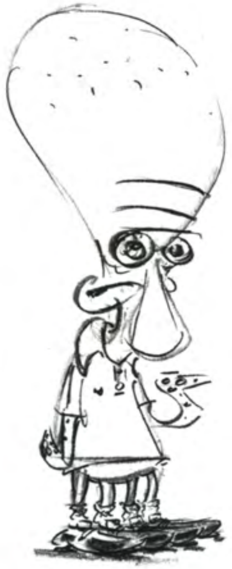
This Page: **Early rough pencil sketches show the range of facial expressions and body language possible within SpongeBob's simple design.**

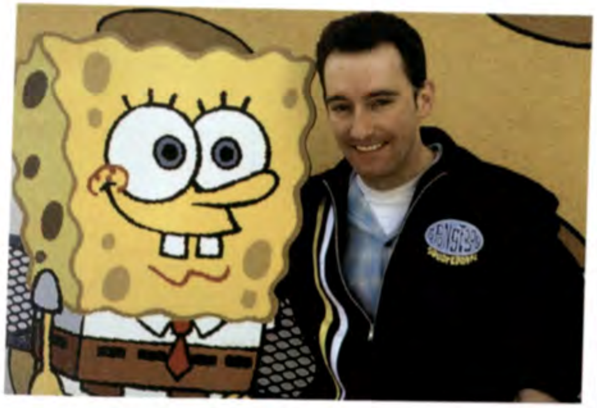
Opposite Page: **The final renderings of SpongeBob show the extremes of his character. Eyeball size, mouth shape, and nose positions may change, but the character's personality is unmistakable. The artists use the occasional five o'clock shadow, rosy cheeks, and elongated eyelashes for comic effect.**

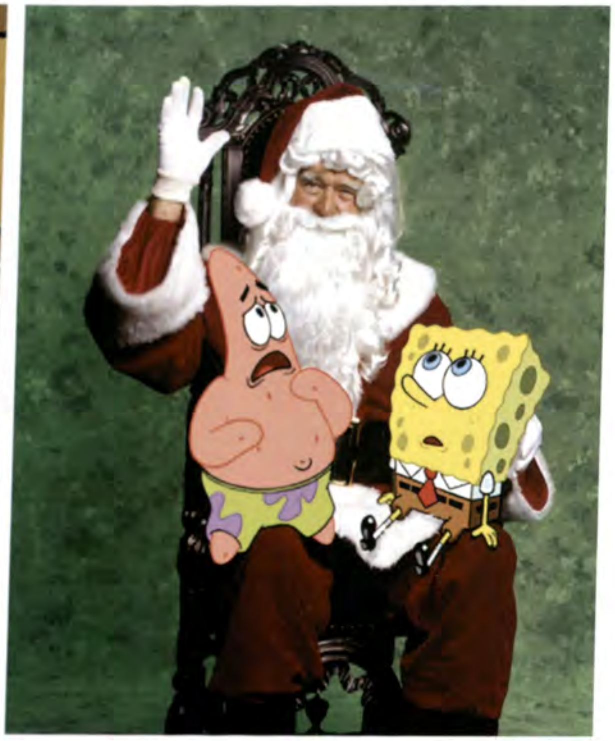


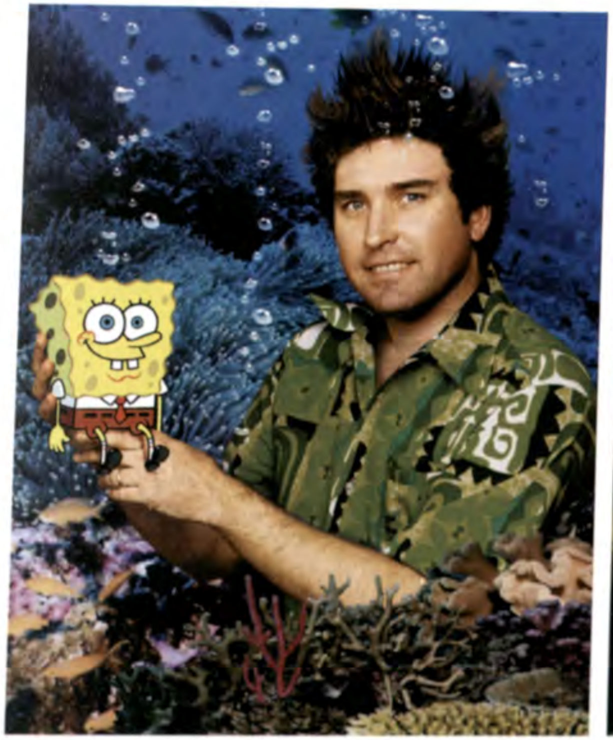
> **“WE WOULD DRESS UP IN SAILOR OUTFITS, BOARD A TALL SHIP, AND LEAD KIDS IN SINGING SEA SHANTIES.”**

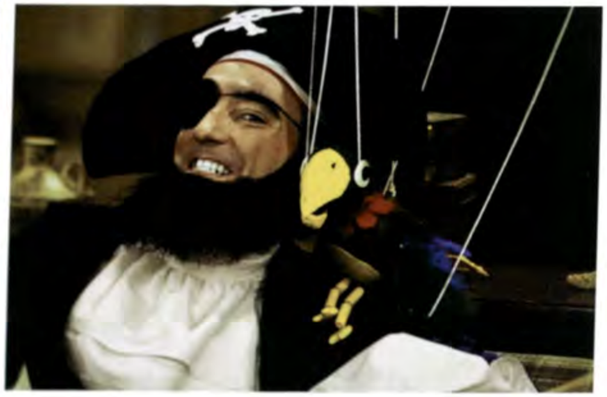






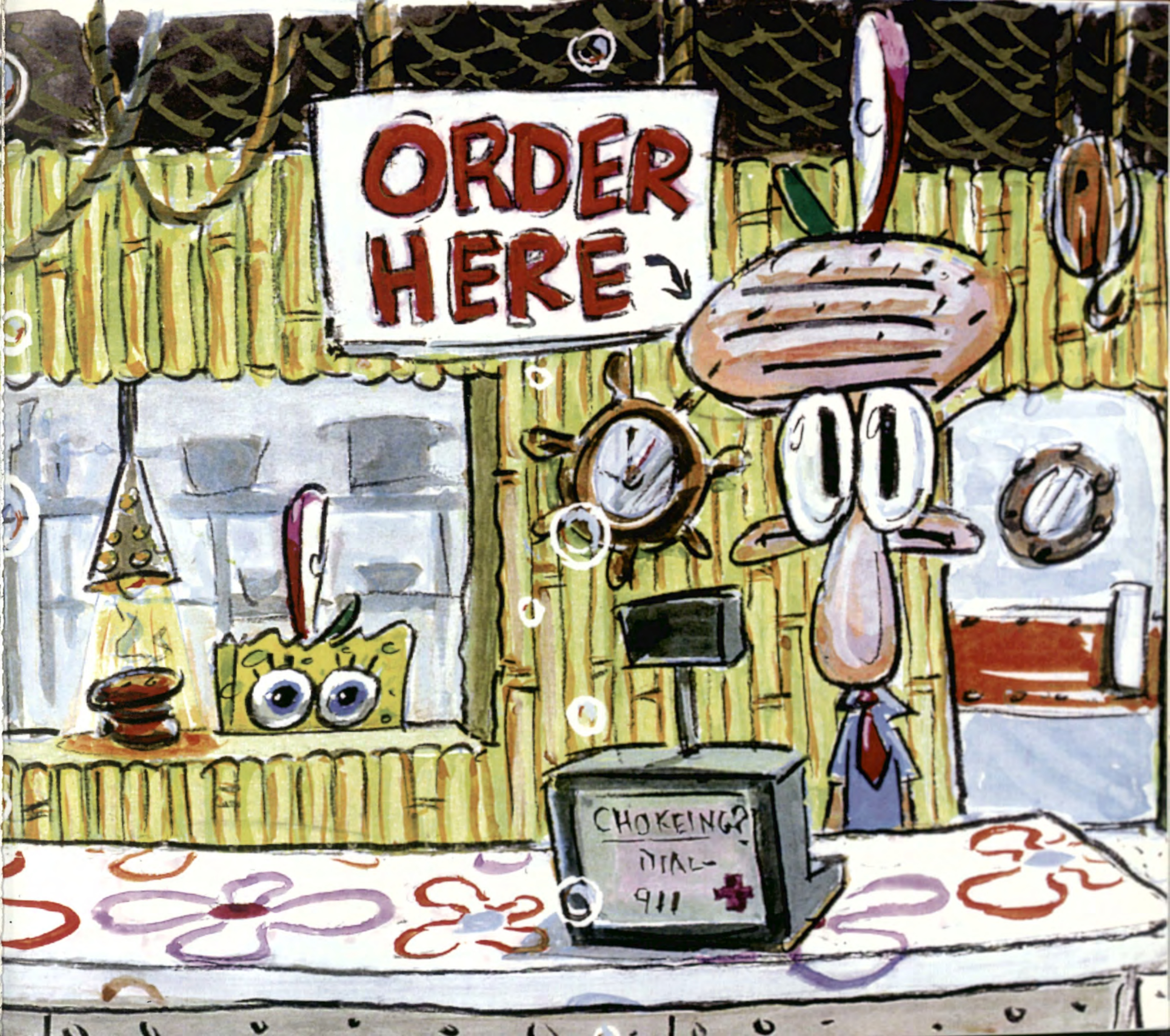


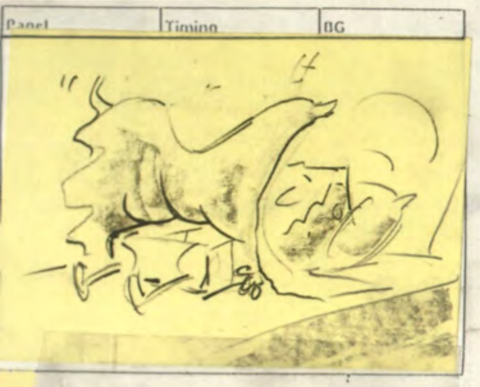


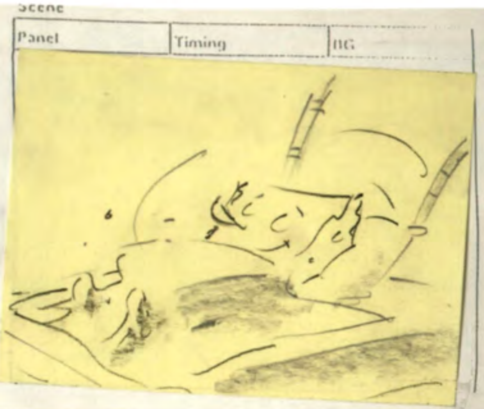


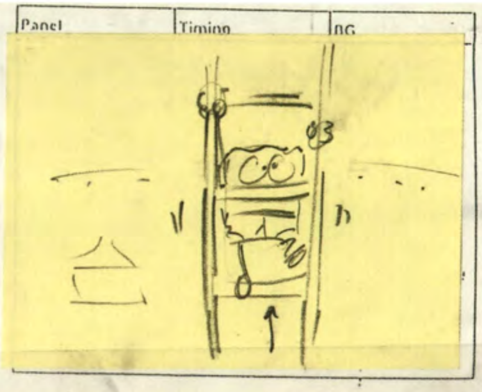
This Page: **Unlike other animated shows, *SpongeBob SquarePants* incorporates liberal doses of live action into its undersea cartoon world.** Clockwise, from Top Left: **Tom Kenny, the voice of SpongeBob, poses with his alter ego. Santa raises his hand, scaring Patrick and SpongeBob. Tom Kenny as Patchy the Pirate, president of the SpongeBob fan club. Creator Stephen Hillenburg poses underwater with his creation.** Above: **Early pencil sketches of SpongeBob and Squidward.**

Opposite Page: **Hillenburg's early gouache painting of Squidward at the cash register of the Krusty Krab.**


ORDER HERE
CHOKEING?
DIAL-
911


Panel
Timing
BG


Scene
Panel
Timing
BG


Panel
Timing
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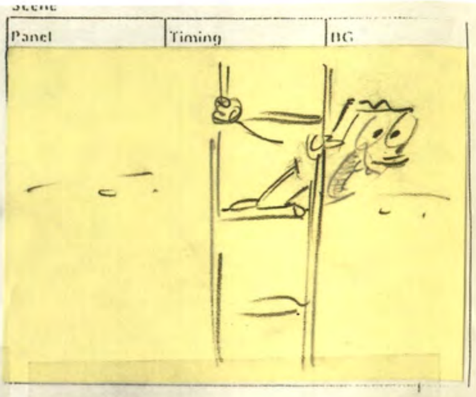
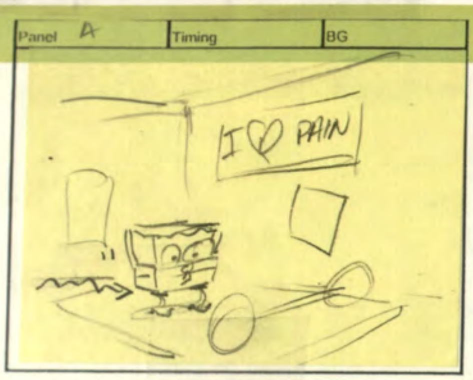
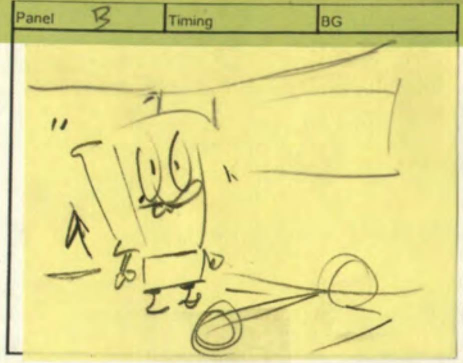
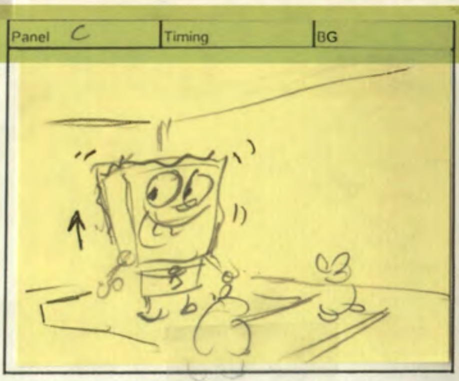

Panel
Timing
BG


Panel A
Timing
BG
I ♥ PAIN

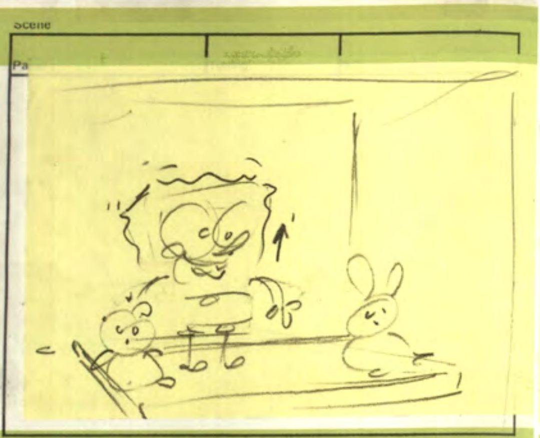
CUT TO: SPONGEBOBS WEIGHT ROOM. HE STANDS

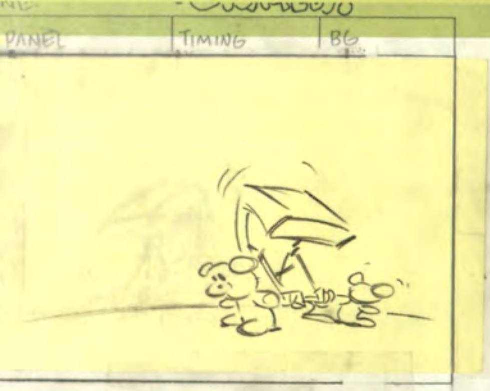

Panel B
Timing
BG

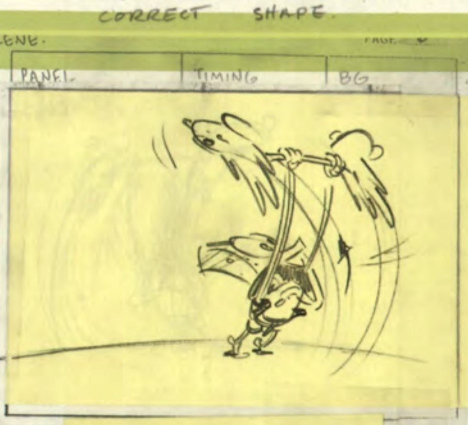
SPONGEBOB POPS TO CORRECT SHAPE.

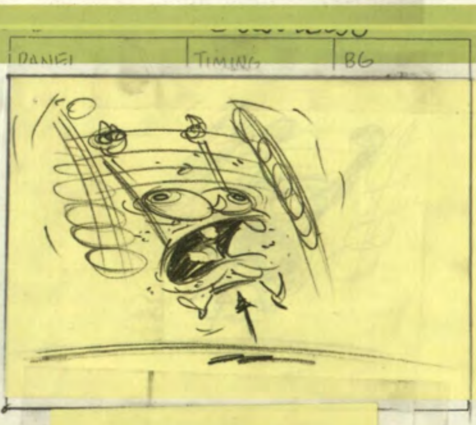

Panel C
Timing
BG

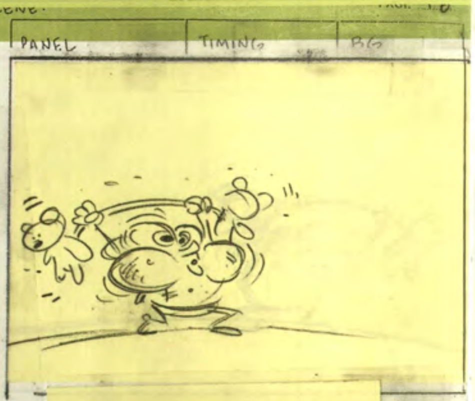
LOOKS O.S.

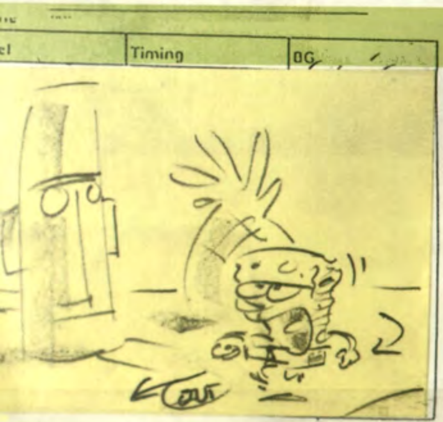


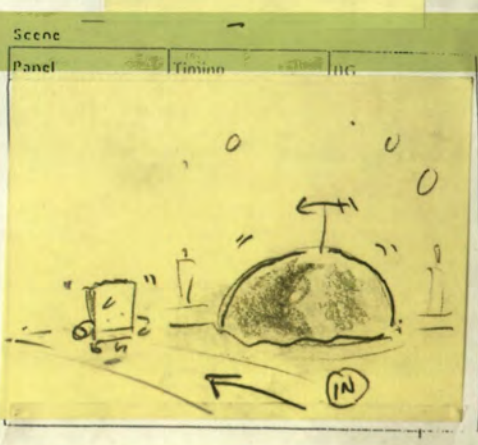

PANEL
TIMING
BG

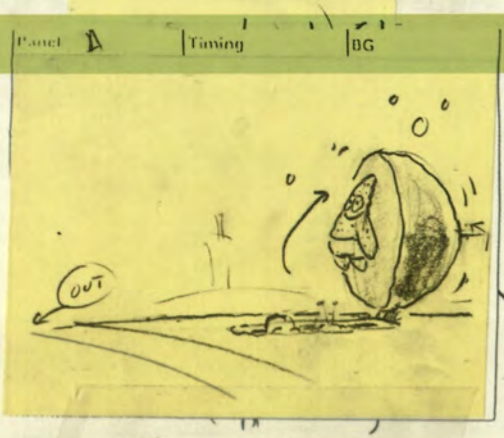

SCENE.
PANEL
TIMING
BG

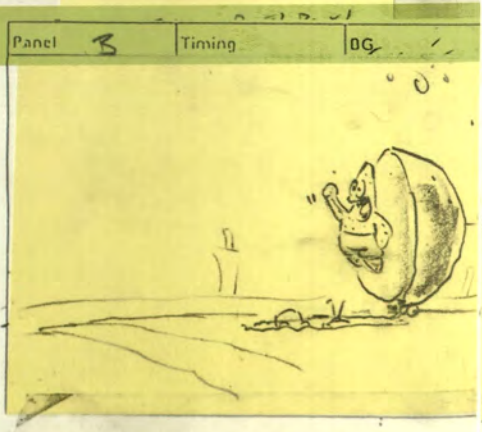

PANEL
TIMING
BG

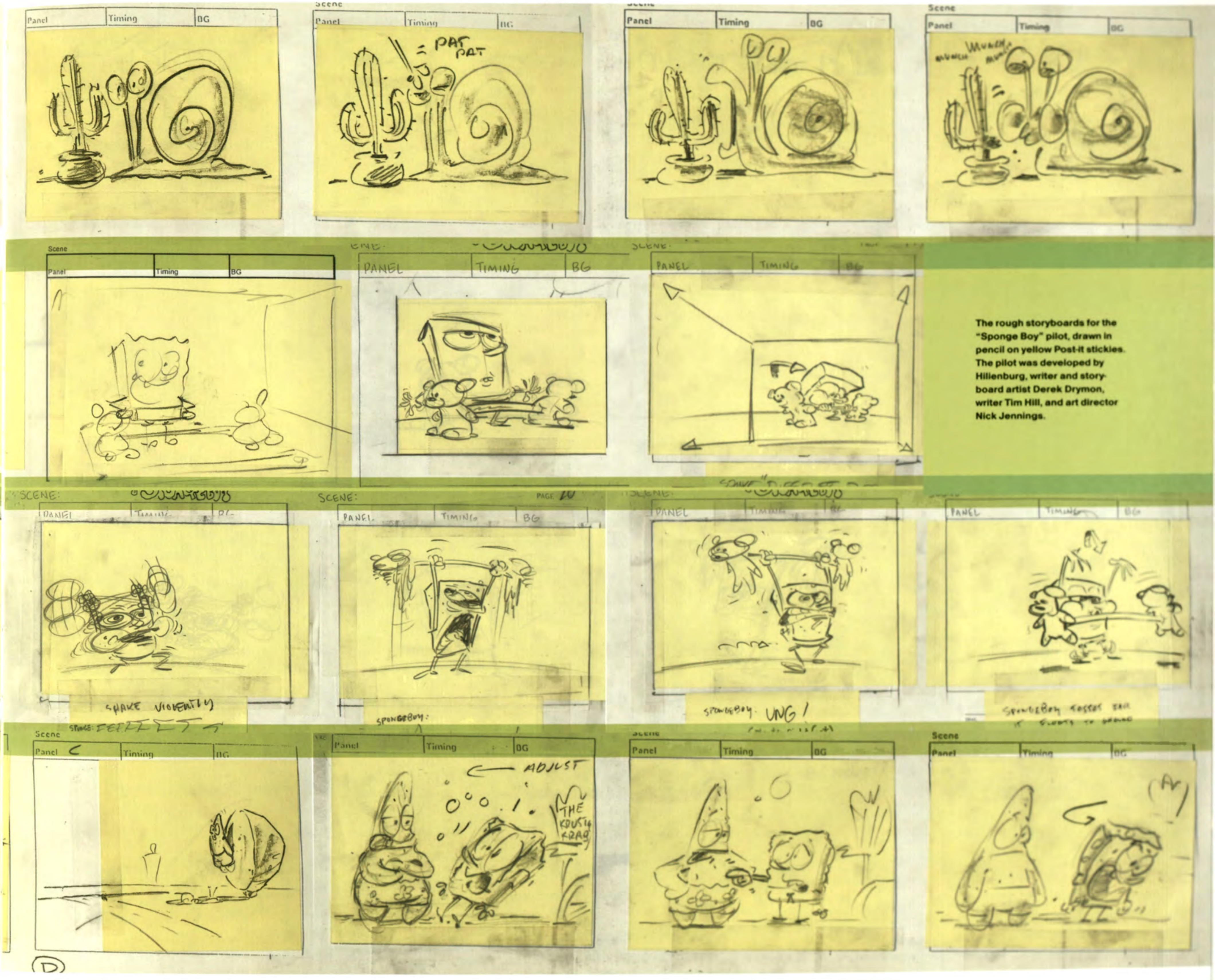

SCENE.
PANEL
TIMING
BG


Timing
BG
OUT

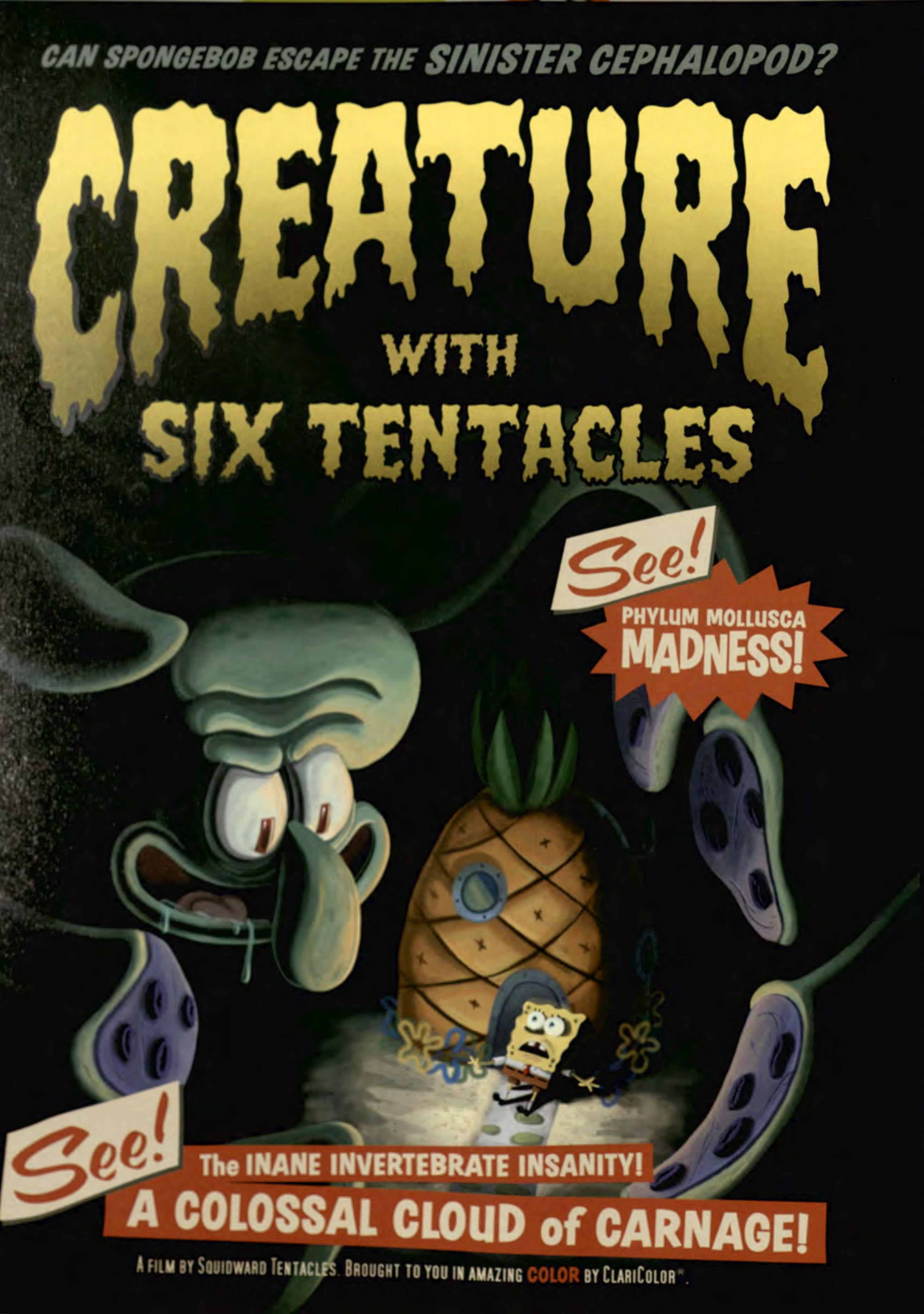

Scene
Panel
Timing
BG
IN

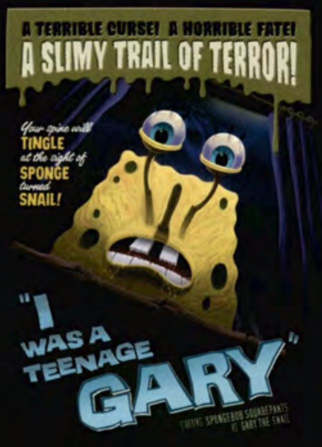

Panel A
Timing
BG
OUT

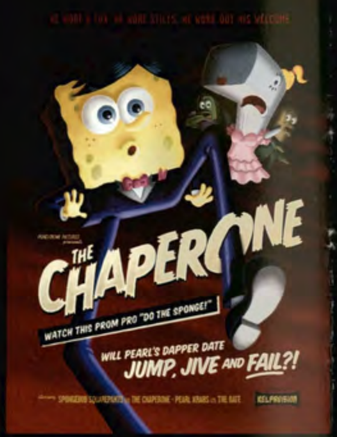

Panel B
Timing
BG

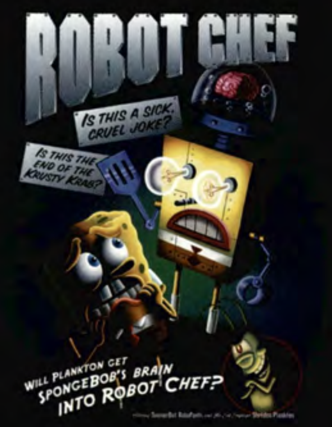

Scene
Panel
Timing
BG
PAT PAT
MUNCH MUNCH
SCENE:
PAGE 10
SHAKE VIOLENTLY
SPONGE: EEEEEE
SPONGEBOY:
SPONGEBOY: UNG!
SPONGEBOY TOSSES
ADJUST
THE KRUSTY KRAB

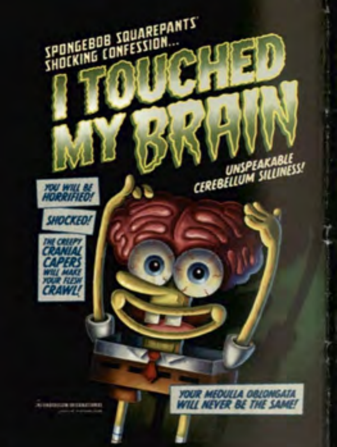
The rough storyboards for the "Sponge Boy" pilot, drawn in pencil on yellow Post-it stickies. The pilot was developed by Hillenburg, writer and storyboard artist Derek Drymon, writer Tim Hill, and art director Nick Jennings.

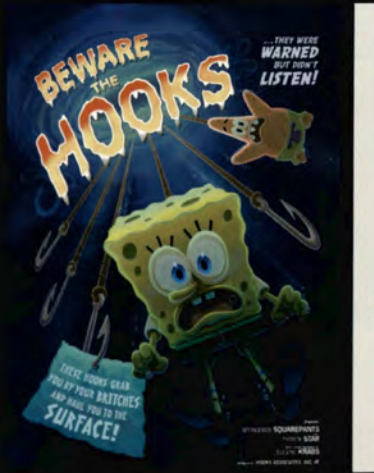

CAN SPONGEBOB ESCAPE THE SINISTER CEPHALOPOD?
CREATURE
WITH
SIX TENTACLES
See!
PHYLUM MOLLUSCA MADNESS!
See!
The INANE INVERTEBRATE INSANITY!
A COLOSSAL CLOUD of CARNAGE!
A FILM BY SQUIDWARD TENTACLES. BROUGHT TO YOU IN AMAZING COLOR BY CLARICOLOR®.

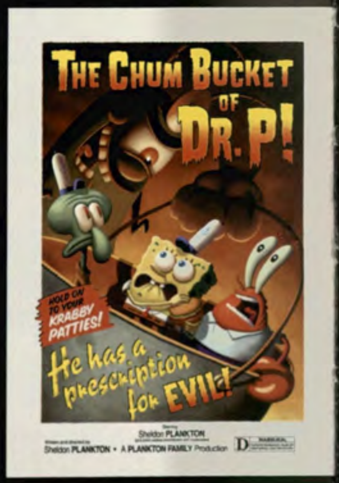

A TERRIBLE CURSE! A HORRIBLE FATE!
A SLIMY TRAIL OF TERROR!
Your spine will TINGLE at the sight of SPONGE turned SNAIL!
"I WAS A TEENAGE GARY"
STARRING SPONGEBOB SQUAREPANTS AS GARY THE SNAIL

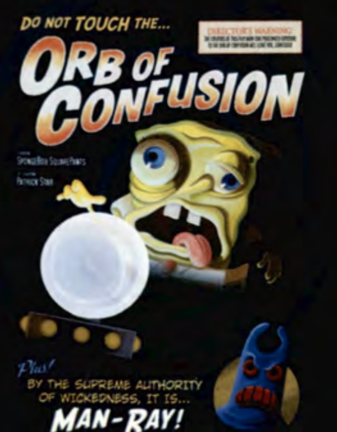

THE CHAPERONE
WATCH THIS PROM PRO "DO THE SPONGE!"
WILL PEARL'S DAPPER DATE JUMP, JIVE AND FAIL?!
SPONGEBOB SQUAREPANTS THE CHAPERONE · PEARL KRABS THE DATE
KELPAVISION

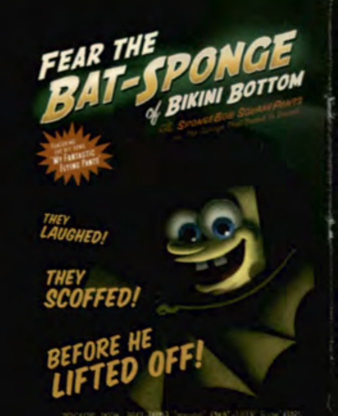

ROBOT CHEF
IS THIS A SICK, CRUEL JOKE?
IS THIS THE END OF THE KRUSTY KRAB?
WILL PLANKTON GET SPONGEBOB'S BRAIN INTO ROBOT CHEF?

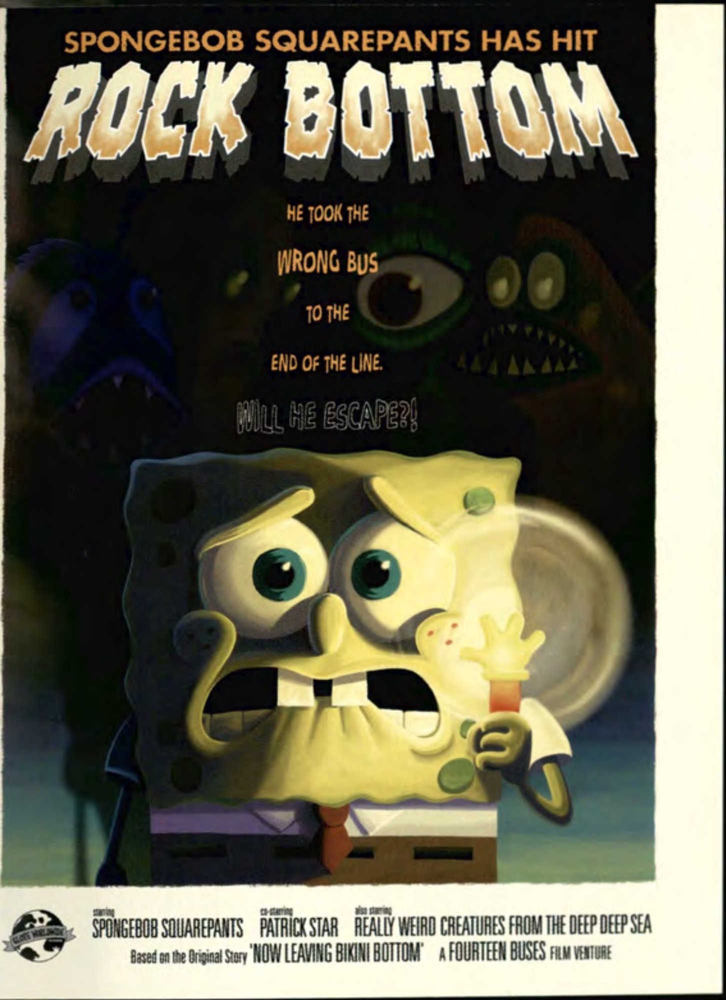

SPONGEBOB SQUAREPANTS' SHOCKING CONFESSION...
I TOUCHED MY BRAIN
UNSPEAKABLE CEREBELLUM SILLINESS!
YOU WILL BE HORRIFIED!
SHOCKED!
THE CREEPY CRANIAL CAPERS WILL MAKE YOUR FLESH CRAWL!
YOUR MEDULLA OBLONGATA WILL NEVER BE THE SAME!


BEWARE THE HOOKS
...THEY WERE WARNED BUT DIDN'T LISTEN!
THESE HOOKS GRAB YOU BY YOUR BRITCHES AND HAUL YOU TO THE SURFACE!
SPONGEBOB SQUAREPANTS
PATRICK STAR
EUGENE KRABS

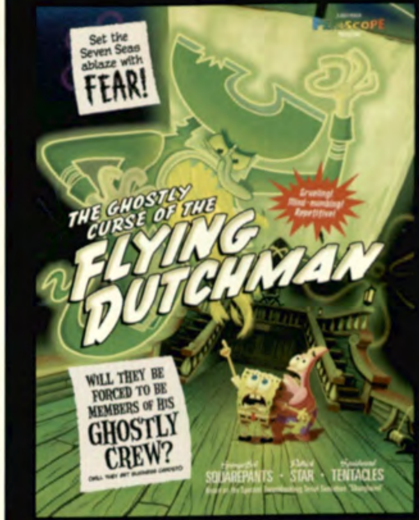

THE CHUM BUCKET OF DR. P!
HOLD ON TO YOUR KRABBY PATTIES!
He has a prescription for EVIL!
Sheldon PLANKTON
Sheldon PLANKTON · A PLANKTON FAMILY Production

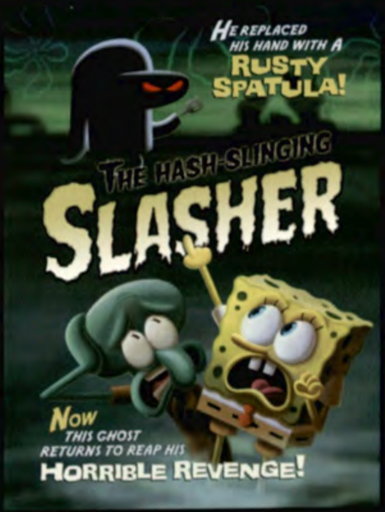

DO NOT TOUCH THE...
DIRECTOR'S WARNING
ORB OF CONFUSION
SPONGEBOB SQUAREPANTS
PATRICK STAR
Plus!
BY THE SUPREME AUTHORITY OF WICKEDNESS, IT IS...
MAN-RAY!

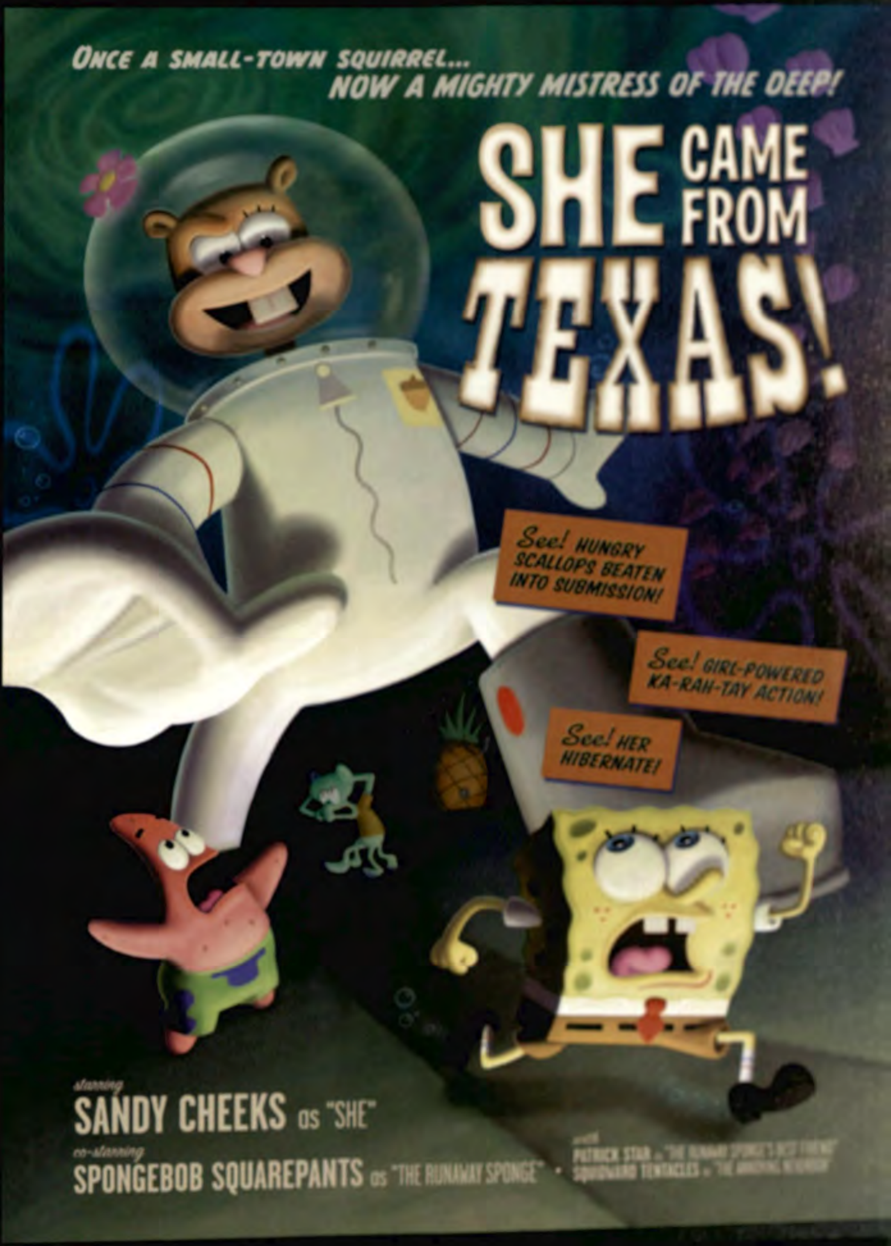

FEAR THE BAT-SPONGE of BIKINI BOTTOM
THEY LAUGHED!
THEY SCOFFED!
BEFORE HE LIFTED OFF!

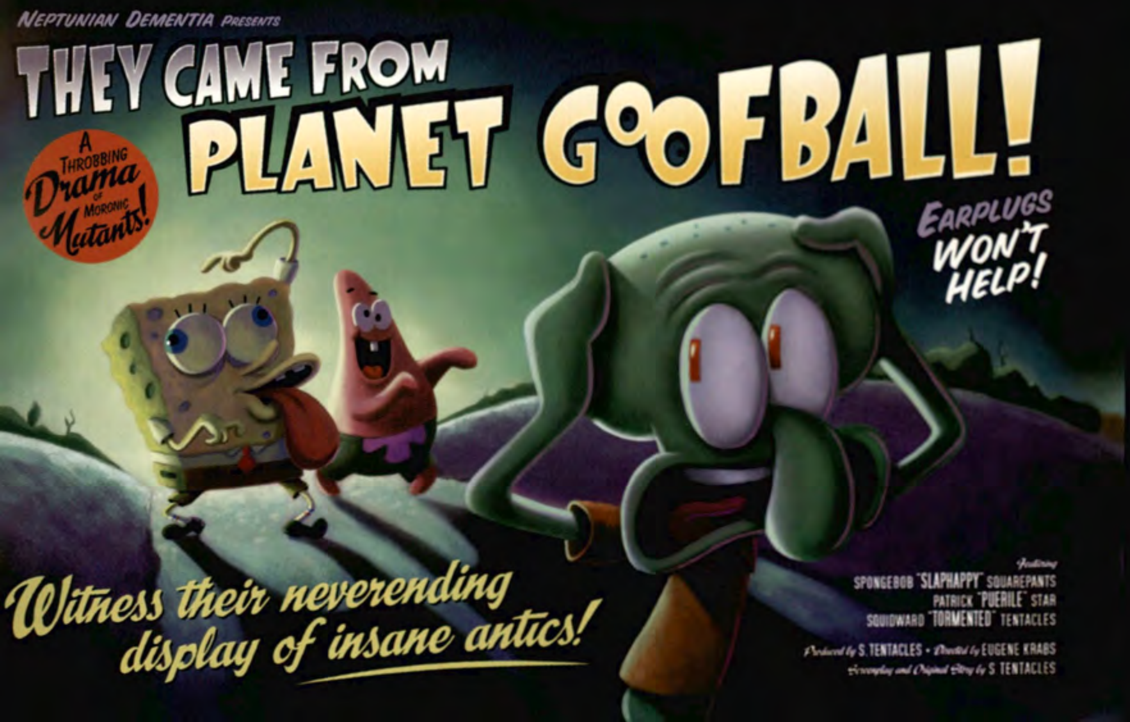

SPONGEBOB SQUAREPANTS HAS HIT
ROCK BOTTOM
HE TOOK THE
WRONG BUS
TO THE
END OF THE LINE.
WILL HE ESCAPE?!
starring SPONGEBOB SQUAREPANTS
co-starring PATRICK STAR
also starring REALLY WEIRD CREATURES FROM THE DEEP DEEP SEA
Based on the Original Story 'NOW LEAVING BIKINI BOTTOM'
A FOURTEEN BUSES FILM VENTURE

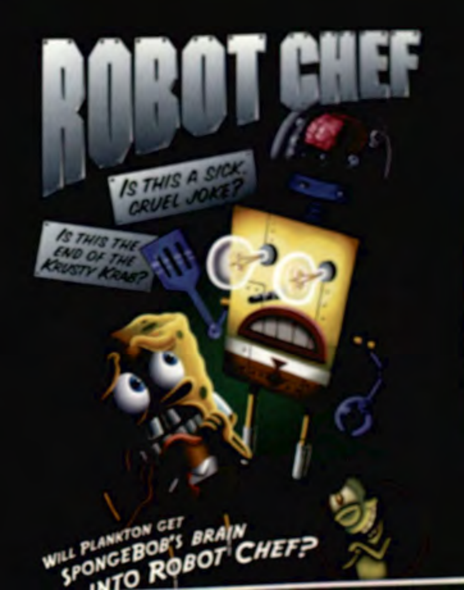
The *SpongeBob SquarePants* crew paid homage to Hollywood horror and sci-fi B-Movies with a series of posters created for a set of calendars.

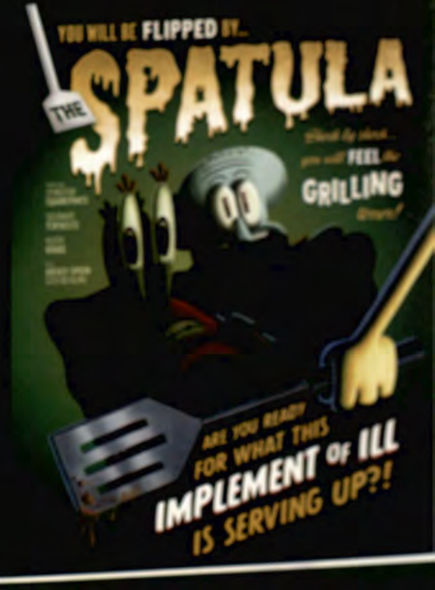

Set the Seven Seas ablaze with FEAR!
THE GHOSTLY CURSE OF THE
FLYING DUTCHMAN
WILL THEY BE FORCED TO BE MEMBERS OF HIS GHOSTLY CREW?
SQUAREPANTS · STAR · TENTACLES


HE REPLACED HIS HAND WITH A
RUSTY SPATULA!
THE HASH-SLINGING
SLASHER
NOW THIS GHOST RETURNS TO REAP HIS
HORRIBLE REVENGE!


ONCE A SMALL-TOWN SQUIRREL...
NOW A MIGHTY MISTRESS OF THE DEEP!
SHE CAME FROM
TEXAS!
See! HUNGRY SCALLOPS BEATEN INTO SUBMISSION!
See! GIRL-POWERED KA-RAH-TAY ACTION!
See! HER HIBERNATE!
starring
SANDY CHEEKS as "SHE"
co-starring
SPONGEBOB SQUAREPANTS as "THE RUNAWAY SPONGE"


NEPTUNIAN DEMENTIA PRESENTS
THEY CAME FROM
PLANET GOOFBALL!
A THROBBING Drama OF MORONIC Mutants!
EARPLUGS WON'T HELP!
Witness their neverending display of insane antics!
featuring
SPONGEBOB "SLAPHAPPY" SQUAREPANTS
PATRICK "PUERILE" STAR
SQUIDWARD "TORMENTED" TENTACLES
Produced by S. TENTACLES · Directed by EUGENE KRABS
Screenplay and Original Story by S TENTACLES


ROBOT CHEF
IS THIS A SICK, CRUEL JOKE?
IS THIS THE END OF THE KRUSTY KRAB?
WILL PLANKTON GET SPONGEBOB'S BRAIN INTO ROBOT CHEF?


YOU WILL BE FLIPPED BY...
THE
SPATULA
FEEL
GRILLING
ARE YOU READY FOR WHAT THIS
IMPLEMENT OF ILL
IS SERVING UP?!

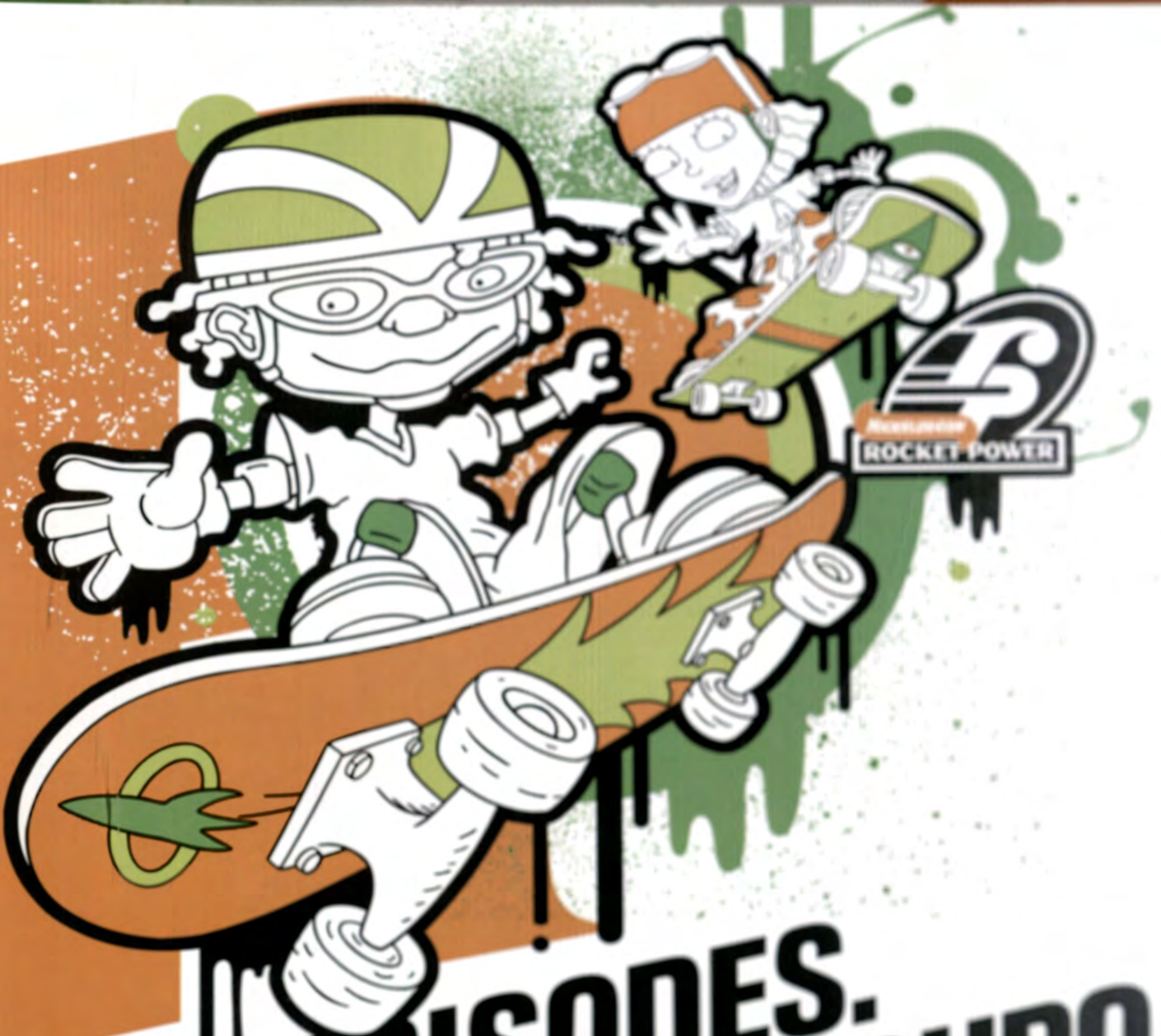
ROCKET

POW

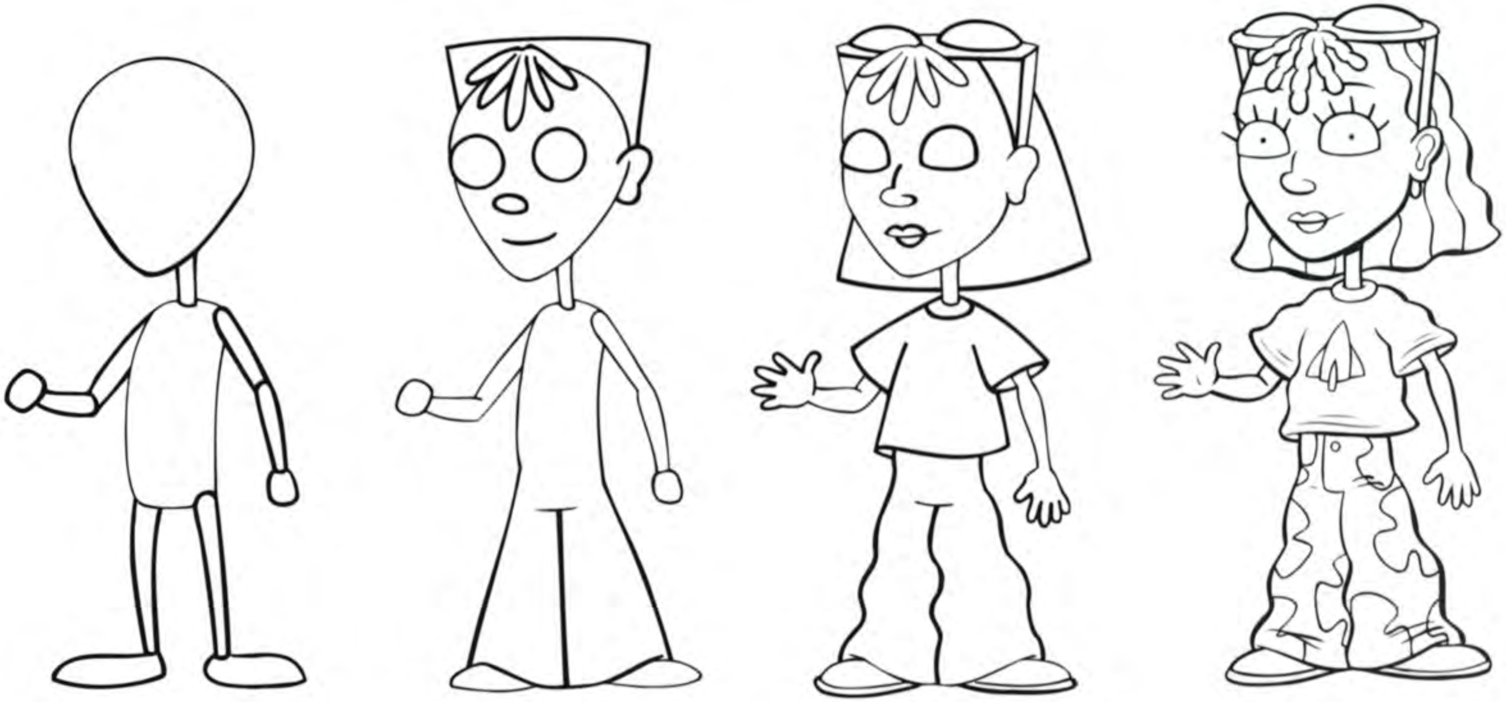
08/16/

CREATED

E

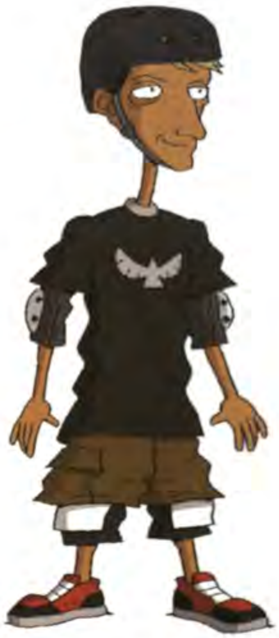

NICKELODEON
ROCKET POWER

9 TO 07/30/04. 71 EPISODES.
Y ARLENE KLASKY, GABOR CSUPO



Opposite Page: ***Rocket Power* explored the world of extreme sports, like skateboarding.**

This Page, Above: **The basic components of drawing Reggie Rocket.** Below: **The creators paid tribute to Tony Hawk, the legendary skateboarder.**



Eryk Casemiro, SVP, Creative Affairs, Klasky-Csupo: To be honest, I wasn't totally into this show because I'm not into sports. I have to admit that I dragged my feet in developing it, but Arlene Klasky was very insistent. She couldn't keep her two boys off anything that had wheels, and she went down to Santa Monica every weekend to watch them perform their fearless skateboarding. So the executives and I kicked around the idea of a show set on an idyllic version of Venice Beach, California.

Kevin Kay, Former EVP, Programming and Production, Nickelodeon: Klasky-Csupo pitched to us by saying, "It's *Rugrats* on skateboards." I told them that I was looking for a new sort of show that was not the next *Rugrats*. I asked if they could do something that was set in the world of action sports.

Eryk Casemiro: I did research at the X- Games in Redondo Beach, which is a whole different culture, one that we tried to capture for the show. In order to get the feel of a cool, hip sports show, we got together with a guy named Vic Wilson, a serious surfer who hung out a lot in Redondo and Manhattan Beach and truly knew this world. He's a really funny guy and was one of the members of the Groundlings comedy troupe.

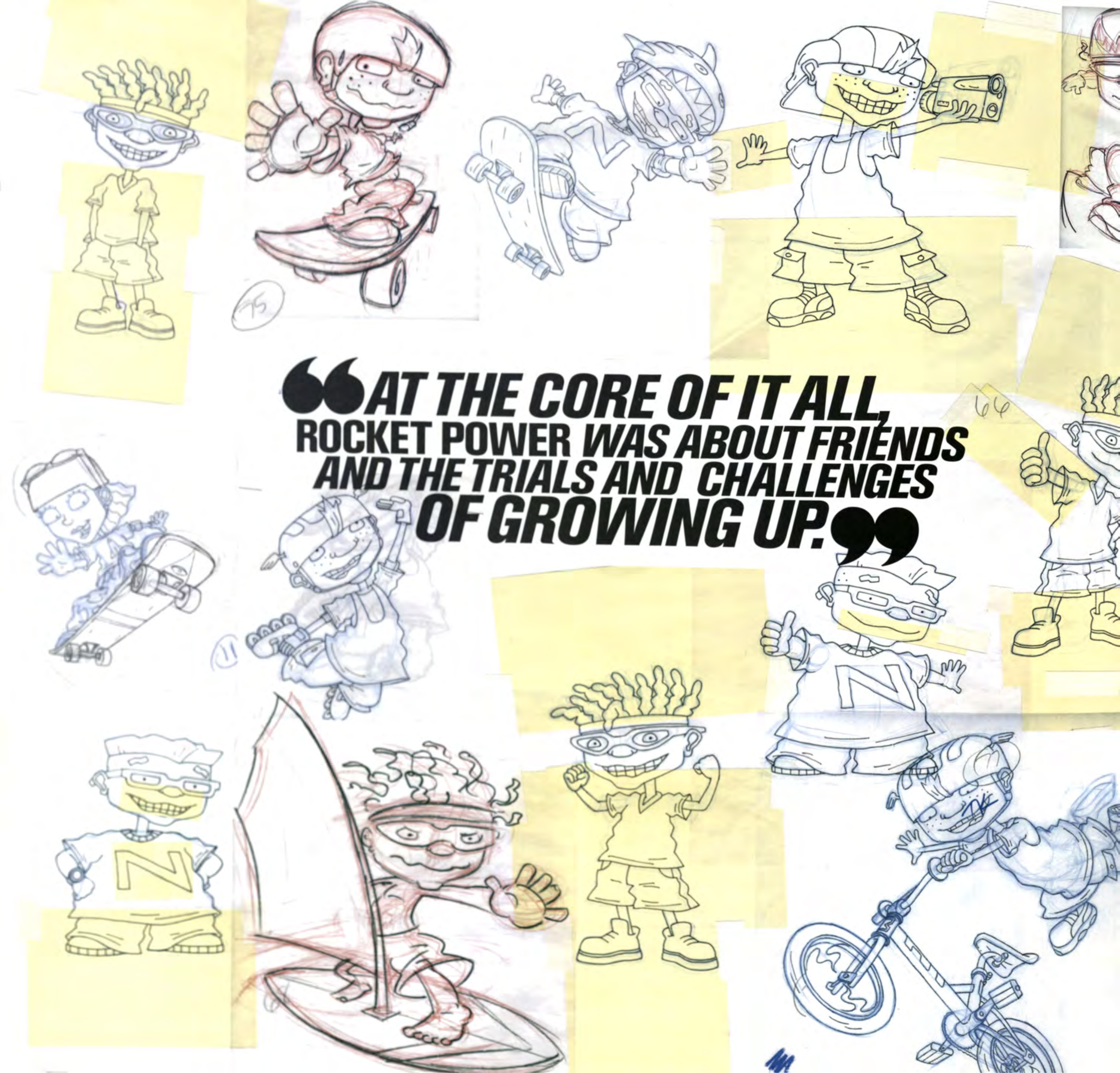
Margie Cohn, EVP, Development and Original Programming, Nickelodeon: Michael Bloom and Andy McElfresh, who had produced *MTV Beach House*, came in to work on the show, and they had that beach life in their blood. They helped develop those great characters and added another layer of authenticity to the flavor of the show.

Eryk Casemiro: We even had Tony Hawk, one of the greatest skateboarders of all time and a hero to lots of kids, come in to voice himself. The pilot we did was very unusual—there's probably never been another like it. We found that we couldn't encapsulate the show in just seven minutes, so we did a presentation as if it were the movie trailer for a series. It was a really groovy, heavily graphic split-screen video. We included kids skiing, surfing, and skating—everything we could cram in without having to hinge it on a narrative.

Margie Cohn: It was a presentation tape; there was nothing deep character-wise, but it succeeded in establishing the whole tone of the show. It looked so cool that everyone decided that we should pick it up.

Eryk Casemiro: There's a lot of wish fulfillment in the show. Our heroes skateboard, surf, Rollerblade, ride mountain bikes, and do every sport you can do on wheels. There's also a cool single dad who owns a burger shack. It's every kid's dream: you go to your friend's restaurant and eat burgers, fries, milkshakes, and whatever you want. But the show wasn't just about four kids living in a utopia because at the core of it all, *Rocket Power* was about friends and the trials and challenges of growing up.

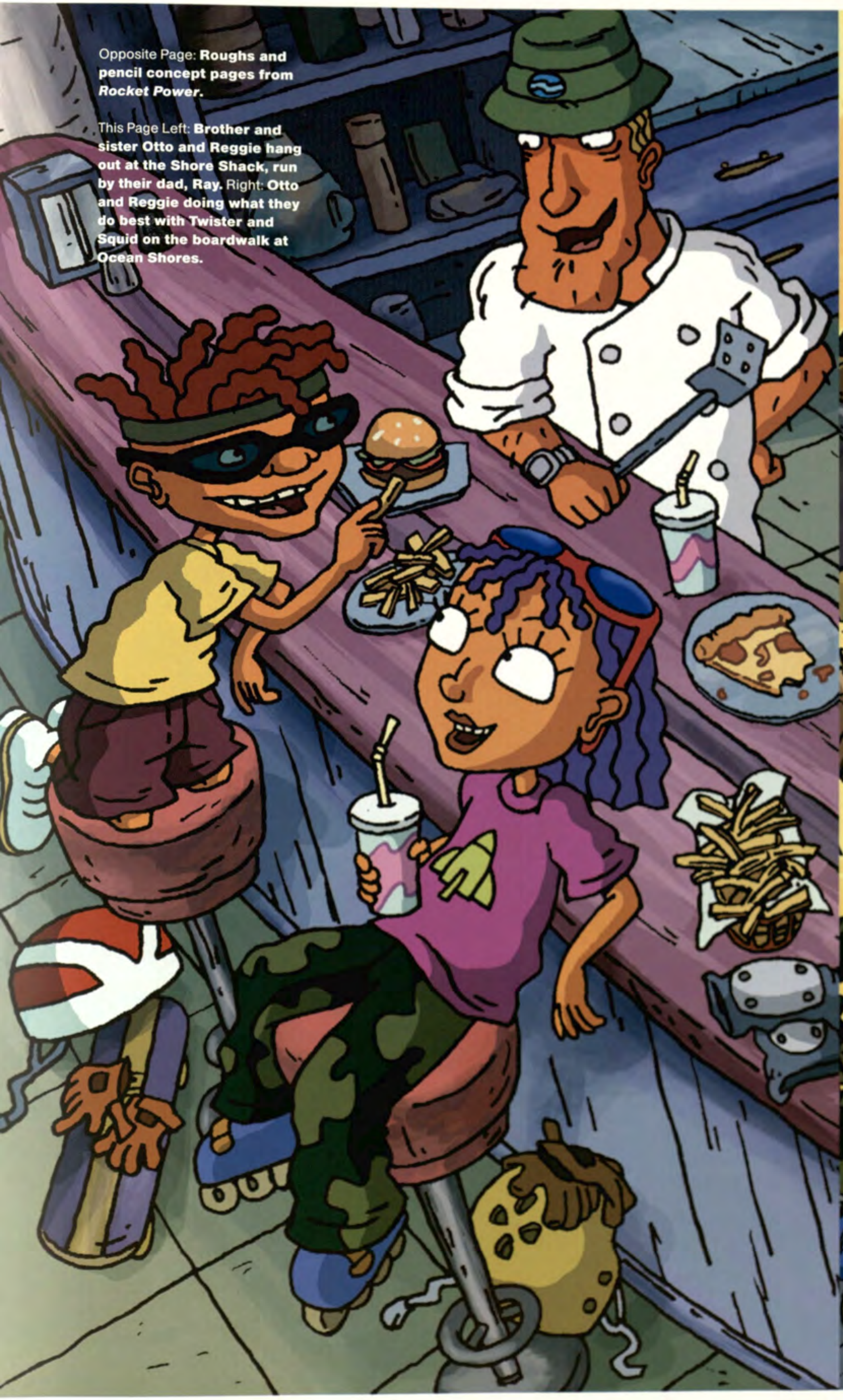
The show was a big hit with kids, but it could really drive some parents crazy. The characters in *Rocket Power* displayed behaviors that kids could potentially imitate, things that parents might not want their kids to try. Our characters were supposed to be doing extreme sports, but sometimes it was a tricky walk to walk with the network. We always took care to put the kids in the right equipment and stress that safety is important. The *Rocket Power* gang was able to do everything we wanted them to do, and in the end it all worked out fine.

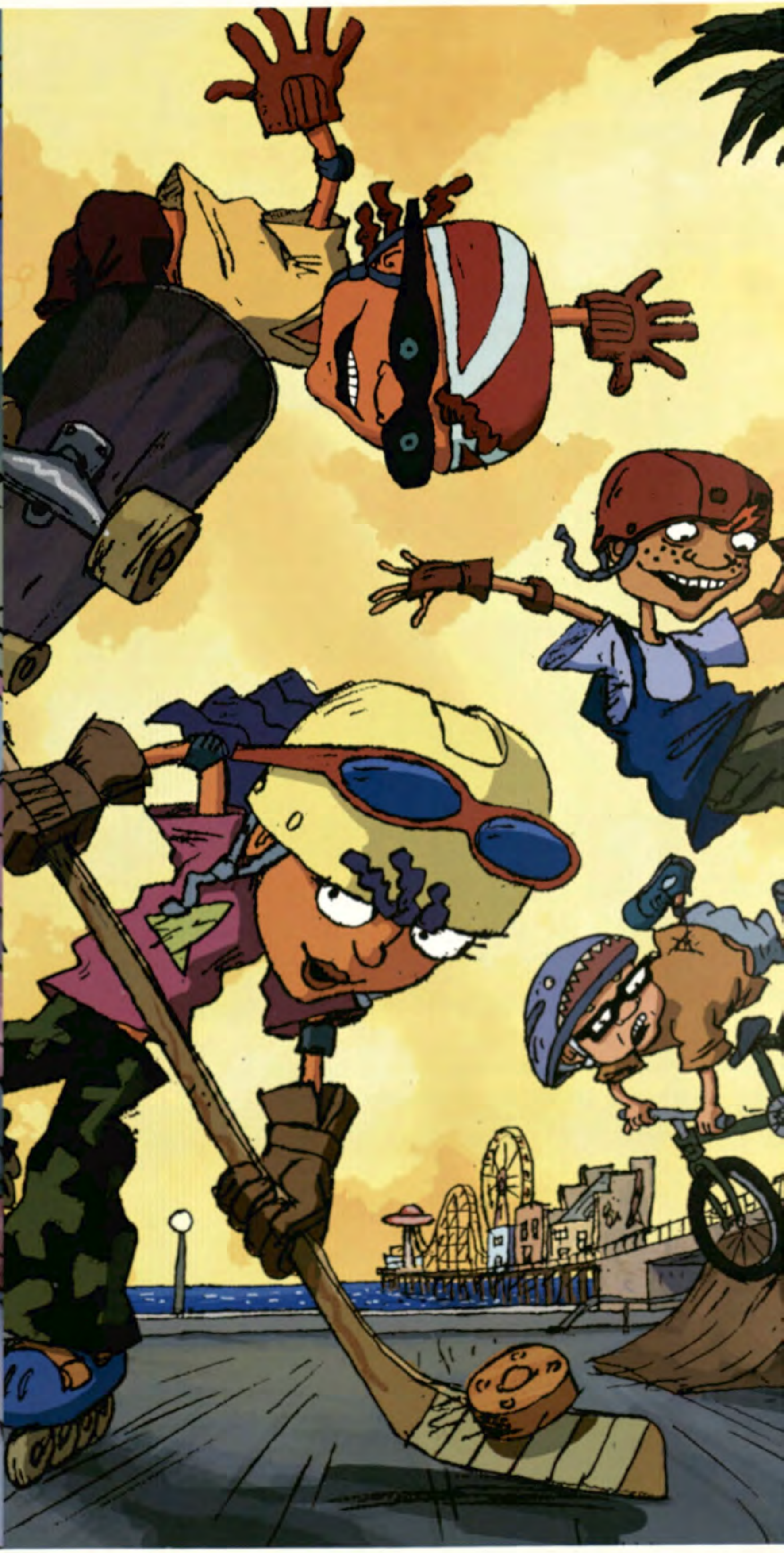


> “*AT THE CORE OF IT ALL,* ROCKET POWER *WAS ABOUT FRIENDS AND THE TRIALS AND CHALLENGES OF GROWING UP.*”

Opposite Page: **Roughs and pencil concept pages from *Rocket Power*.**

This Page Left: **Brother and sister Otto and Reggie hang out at the Shore Shack, run by their dad, Ray.** Right: **Otto and Reggie doing what they do best with Twister and Squid on the boardwalk at Ocean Shores.**



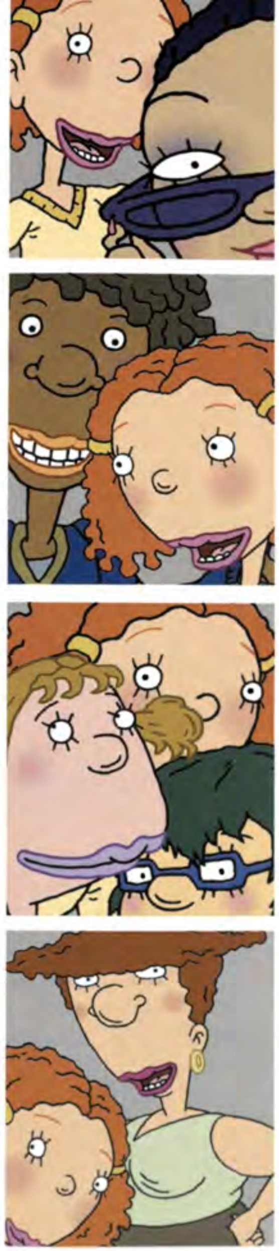


as told by
Ginger
Foutley
NICKELODEON

AS T
BY G

OLD
NGER

25/00 TO 06/24/04. 60 EPISODES
CREATED BY EMILY KAPNEK



Opposite Page: **Ginger Foutley recording her latest experience in her diary. *As Told by Ginger* recounts the daily life of an average junior high school student. The show was unique in several respects, as the characters evolved over the course of the series. Ginger would graduate from junior high and enter high school in later episodes. The characters also wore different clothes each day—a highly unusual trait for an animated series.**

This Page: **Ginger and friends.**

> **"THOSE SHOWS ARE ALL ABOUT ONE SMALL DECISION, ONE SMALL FEELING THAT EVERYTHING RIPPLES OUT FROM."**

Emily Kapnek, Creator: Everything you see on *As Told by Ginger* was drawn from someone's personal experience. I myself felt very much like a fish out of water in junior high school. We moved to suburbia, where we were much less privileged than the other families. That feeling of being an outsider became the basis of the show. I drew upon that sense of constantly trying to fit in and still maintain a sense of individuality. The writers and I traded stories, infusing the show with personal bits of our childhoods. We really got a kick out of doing it.

Kate Boutilier, Writer: We did a story that was inspired by my own childhood. We had a third-grade teacher who brought in a mummified hand to show to the students every year. She was legendary at our school, because you knew that if you were in her class, the hand was coming. I ended up in that class, but when the big day came, my parents took us all to Florida for the winter and I missed the mummified hand.

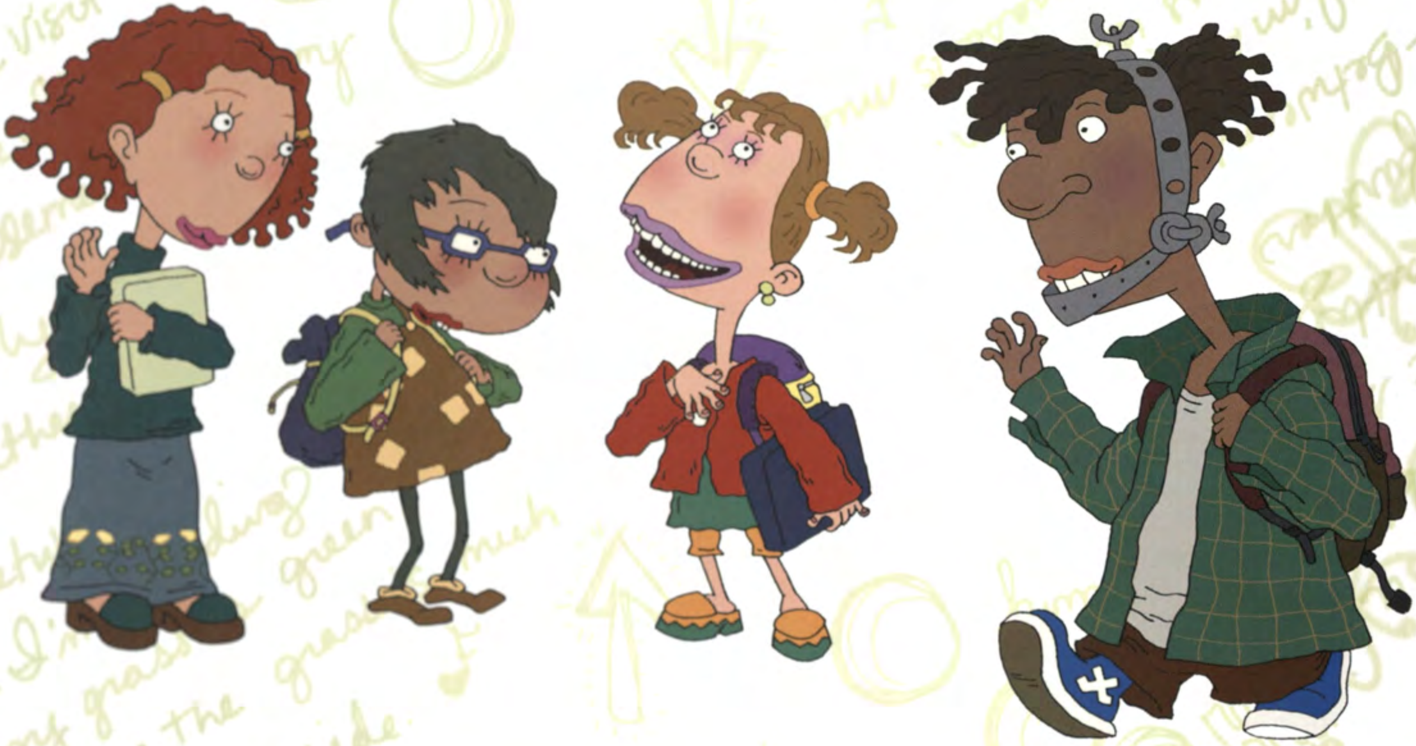
Emily Kapnek: We got an Emmy nomination for an episode that was directly out of my school days. Ginger writes a poem that gets flagged by the school psychologist as "troubling." The incident escalates and everyone is worried about Ginger's state of mind because of this provocative poem. Before it's over they've analyzed the poor girl to death.

Kate Boutilier: We mined our own lives, going back to those moments that look small now, but were so big when you were younger. Those kinds of quirky things that happened in your life found a place in the show.

Eryk Casemiro, SVP, Creative Affairs, Klasky-Csupo: Many of the *As Told by Ginger* episodes went to those honest emotional places, like "Losing Nana Bishop." Hoodsey and Dodie's grandmother dies, but Hoodsey isn't sad; his grandmother was mean to him, and he just didn't like her that much. Still, he has to be sad because his family is sad, and that's one of the challenges of childhood. It's a real quagmire. Those shows are all about one small decision, one small feeling that everything ripples out from.

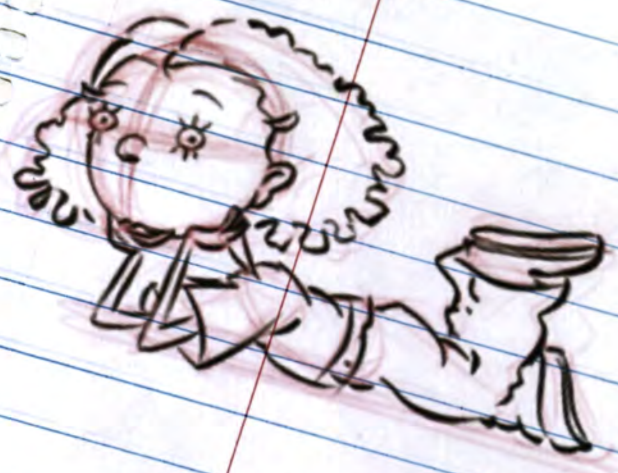
Emily Kapnek: We had a very touching moment when we were contacted by the Make-a-Wish Foundation on behalf of a little girl who had cancer. She had watched the show during her treatment, and her wish was to be one of the characters. She came in, and we wrote a character for her. Her mom was there for the recording. We felt like we helped nurse someone through a very difficult time, and it made everyone involved with the show feel really good.

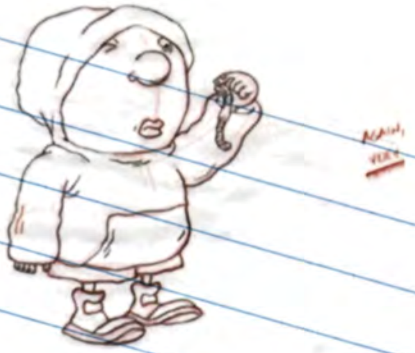
Eryk Casemiro: Nickelodeon gave us an awful lot of freedom to do such a groundbreaking kind of show, and I think it had quite a bit of prestige. After all, for three consecutive years *As Told by Ginger* was nominated for an Emmy.



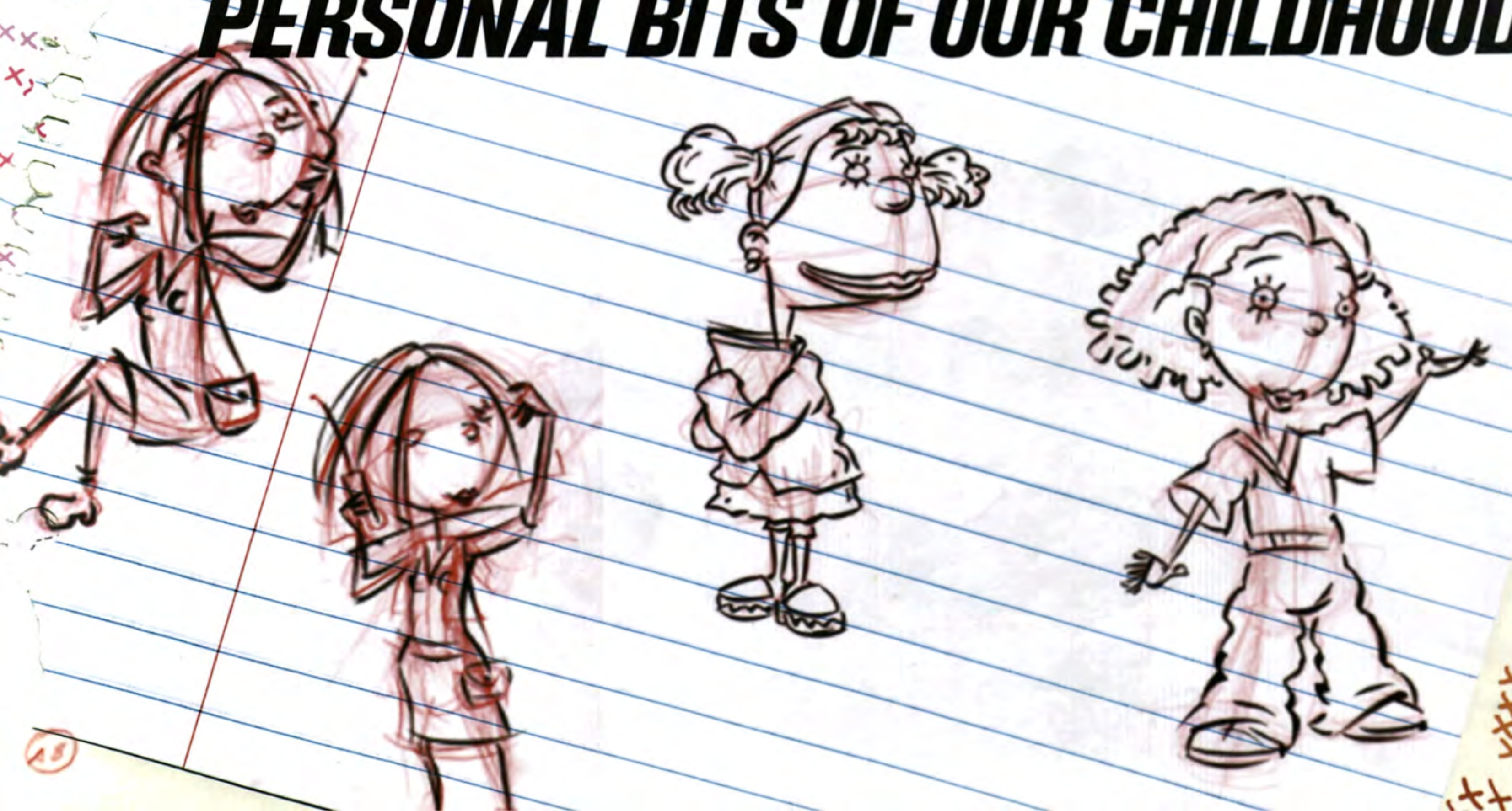
This Page: ***As Told by Ginger*** **tackled several serious themes, such as depression, death, and matters of the heart. The characters were believable, relatable, and real, and the show still has a strong cult following among teenage girls and boys.**

Opposite Page: **Early sketches of Ginger and friends. This series was as close to a real girl's life as a cartoon can be and the most serious Nicktoon the network has produced.**





> “THE WRITERS AND I TRADED STORIES, **INFUSING THE SHOW WITH** PERSONAL BITS OF OUR CHILDHOODS.”



THE
FAIRL
ODDPA

03/30/01 TO PR
CREATED B

ARENTS

the fairly OddParents!
NICKELODEON

ENT. 100 EPISODES.
BUTCH HARTMAN

> **“I WANTED TO MAKE A SHOW ABOUT A BOY WHO COULD GO ANYWHERE, BECAUSE I NEVER WANTED TO BE STUCK FOR A STORY TRANSITION.”**

Butch Hartman, Creator: In 1996 I was working on *Johnny Bravo* over at Cartoon Network, having the time of my life. Then the first season came out, and they didn't like it. Fred Seibert, whom I knew from Cartoon Network, had moved over to Nickelodeon to develop a series that featured original animated shorts called *Oh Yeah! Cartoons*. I decided that I would make up a cartoon for Fred.

Fred Seibert, Creator, *Oh Yeah! Cartoons* and *Random Cartoons*: I used to call Butch's agents once a month and ask if he was free yet, and they would tell me he wasn't. By the end of the year I stopped calling, because I was tired of being rejected. When his agents finally called me at the end of the year, I signed him, characters unseen. The first thing he brought in was *The Fairly OddParents*.

Butch Hartman: I wrote the pitch in fifteen minutes. I wanted to make a show about a boy who could go anywhere, because I never wanted to be stuck for a story transition. I wanted to be able to just pop him from place to place. Magic seemed to be the best way to handle that. I drew the boy, and I named him after my youngest brother, Timmy. Then I thought, Okay, how do I do the magic thing? I decided to give him a fairy godmother. So I drew Wanda. I thought that it would be even better if she had a husband. I'd never seen a fairy godfather before, but I drew Cosmo. Timmy is an only child—he's lonely—which is why his godparents show up to help him in the first place. His enemy is his babysitter, Vicky. Once I mapped out the characters, the show developed from there, with one thing leading to another.

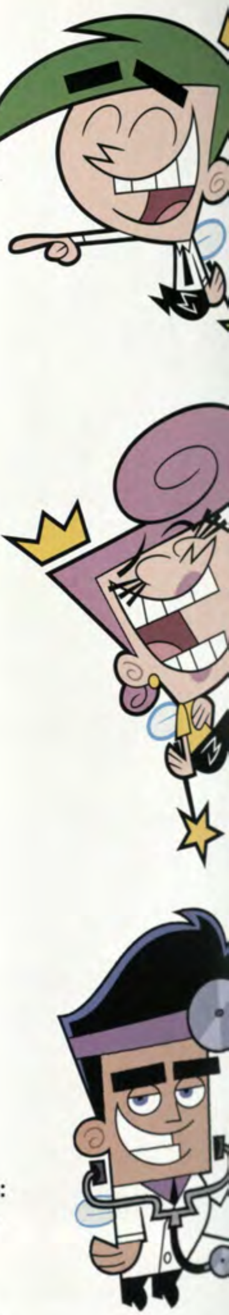
I did ten *Fairly OddParents* shorts for *Oh Yeah! Cartoons*. Kevin Kay really liked them, so Nickelodeon tested three of them on a focus group. Lo and behold, they gave me six half-hours of an actual series to create.

Kevin Kay, Former EVP, Programming and Production, Nickelodeon: When we looked at *The Fairly OddParents*, we immediately said, “Well, there they are. Great characters, great frenetic energy.” And nobody has more frenetic energy than Butch Hartman.

Margie Cohn, EVP, Development and Original Programming, Nickelodeon: I went to Burbank for the first board pitch and literally almost jumped out of my skin. It was so funny and felt like it was going to be a monster hit.

Fred Seibert: The series was hugely successful. It is the second most popular show currently on Nickelodeon, and one of our three or four most popular shows since the network began.

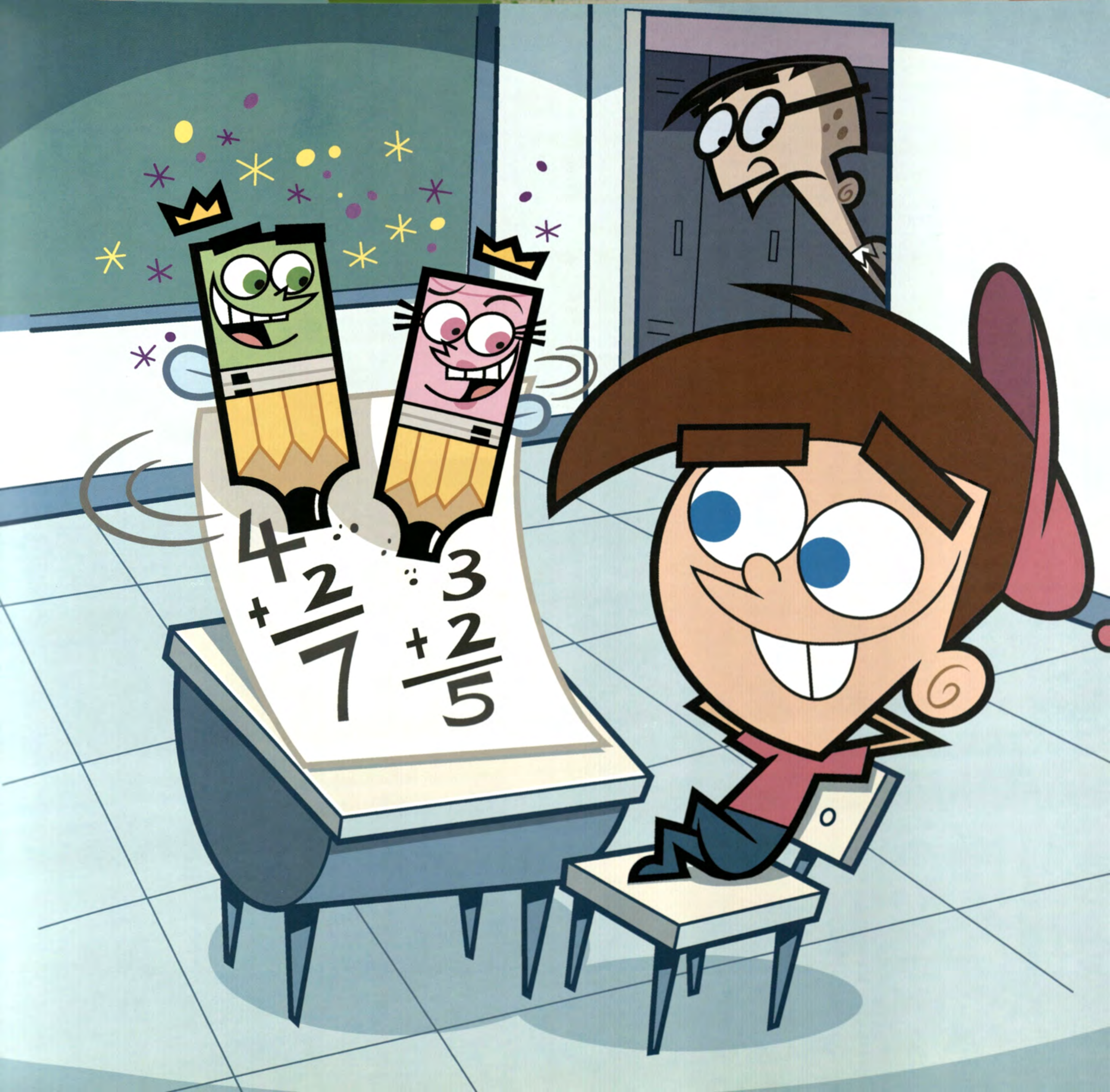
Butch Hartman: The cool thing about *The Fairly OddParents* was that the ratings kept going up every time they'd run a new episode. Nick ordered more shows, and the original six episodes had to run by themselves for about a year. In that time, I took the original *Oh Yeah!* shorts that I did and reformatted them. By the time the new ones came out, *The Fairly OddParents* really started doing great. The show was just pure fun to work on. It was everything I had wanted to do as a kid. I got my wish.



This Page, from Top: **Cosm**
Wanda, and Dr. Rip Studw
was modeled to resemble
show's creator, Butch Har

Opposite Page: **Timmy Tur**
the star of the show.

Overleaf: **The hand-painte**
title cards from the first
five seasons of *The Fairly*
***OddParents*.**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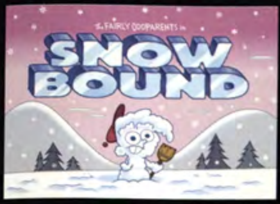
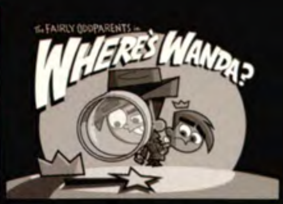
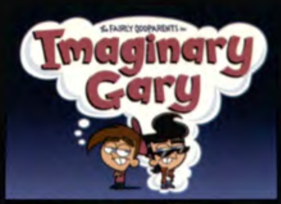
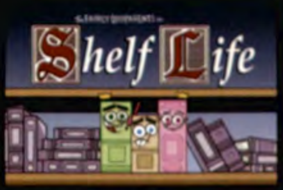
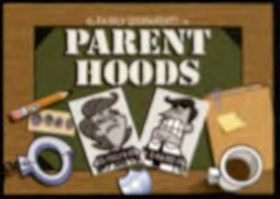

The Fairly OddParents in
SNOW BOUND

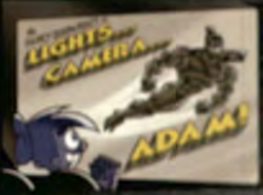

The Fairly OddParents in
WHERE'S WANDA?

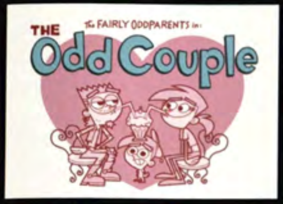

The Fairly OddParents in
Imaginary Gary

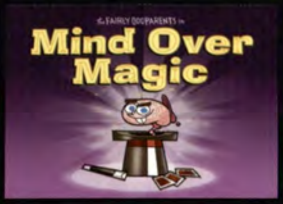
Season
4
TITLE CARDS

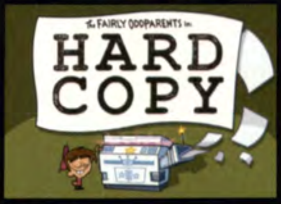

The Fairly OddParents in
Shelf Life

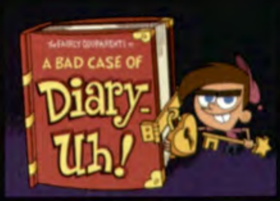

The Fairly OddParents in
PARENT HOODS

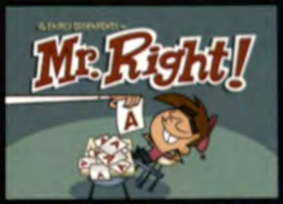

LIGHTS CAMERA ADAM!

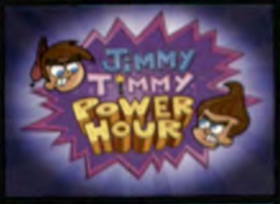

The Fairly OddParents in
THE Odd Couple

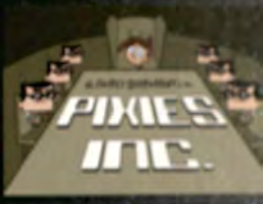

The Fairly OddParents in
Mind Over Magic

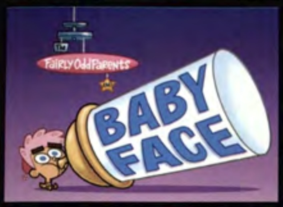

The Fairly OddParents in
HARD COPY

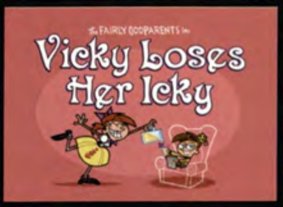

The Fairly OddParents in
A BAD CASE OF
Diary-Uh!


The Fairly OddParents in
Mr. Right!


JIMMY TIMMY POWER HOUR




Fairly OddParents
BABY FACE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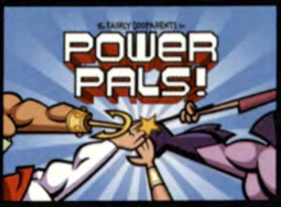
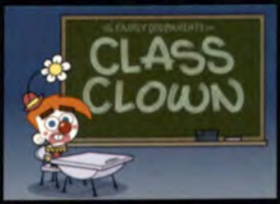
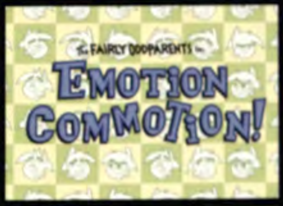
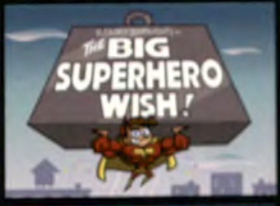
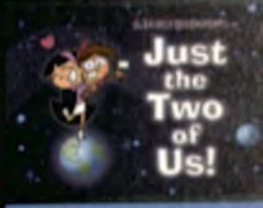
Vicky Loses Her Icky

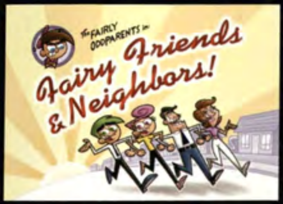

The Fairly OddParents in
POWER PALS!


The Fairly OddParents in
CLASS CLOWN


The Fairly OddParents in
EMOTION COMMOTION!


The Fairly OddParents in
The BIG SUPERHERO WISH!


The Fairly OddParents in
Just the Two of Us!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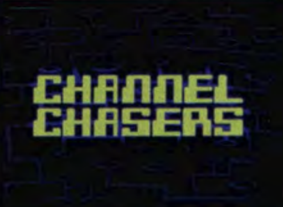
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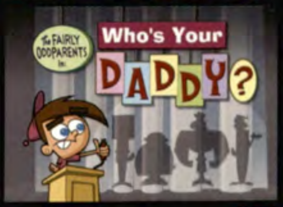
The Fairly OddParents in
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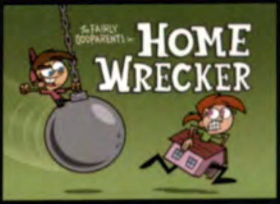
The Fairly OddParents in
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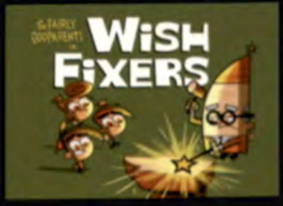
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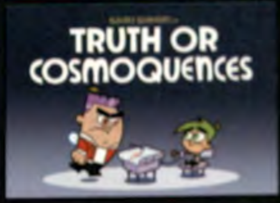
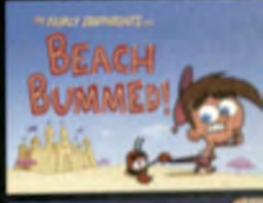

The Fairly OddParents in
TRUTH OR COSMOQUENCES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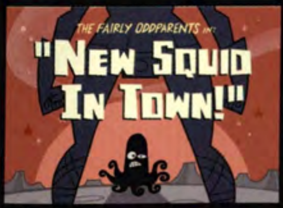
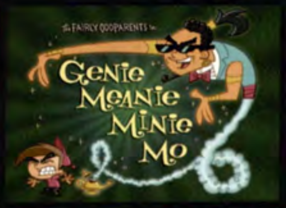
BEACH BUMMED!


THE FAIRLY ODDPARENTS in
"NEW SQUID IN TOWN!"


The Fairly OddParents in
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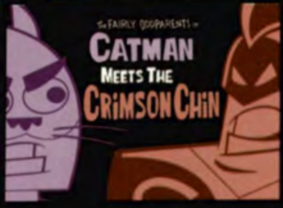
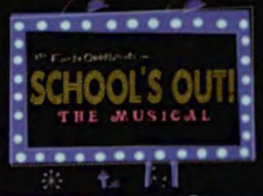
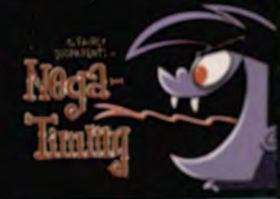
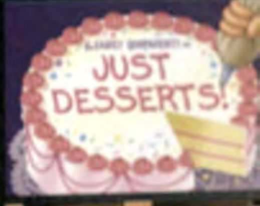

The Fairly OddParents in
CATMAN MEETS THE CRIMSON CHIN


The Fairly OddParents in
SCHOOL'S OUT!
THE MUSICAL

Season
5
TITLE CARDS


The Fairly OddParents in
Nega-Timmy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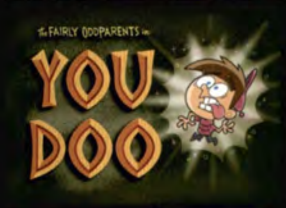
The Fairly OddParents in
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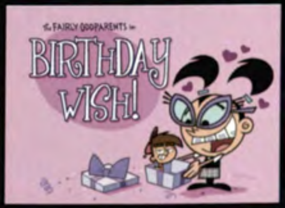
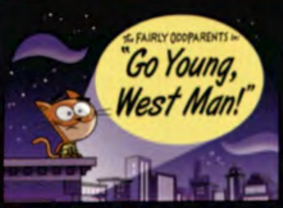
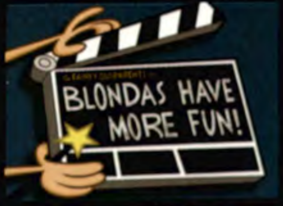

The Fairly OddParents in
BIRTHDAY WISH!


The Fairly OddParents in
"Go Young, West Man!"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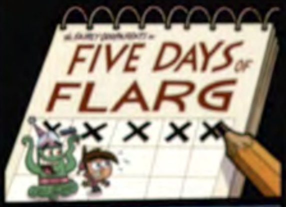
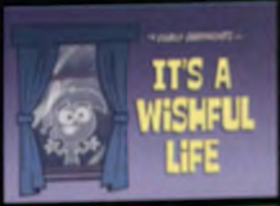
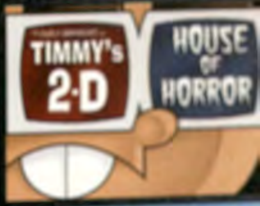
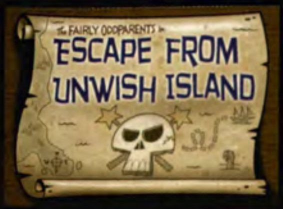
BLONDAS HAVE MORE FUN!


The Fairly OddParents in
FIVE DAYS OF FLARG


The Fairly OddParents in
IT'S A WISHFUL LIFE


TIMMY'S 2-D HOUSE OF HORROR


The Fairly OddParents in
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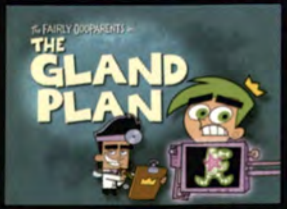
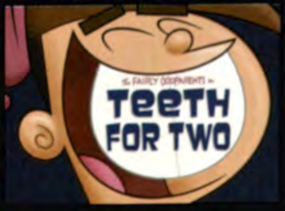

The Fairly OddParents in
THE GLAND PLAN


The Fairly OddParents in
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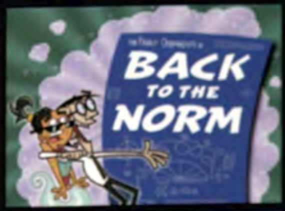
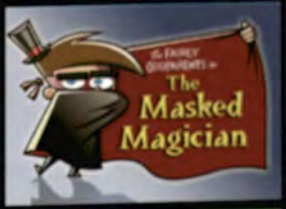

The Fairly OddParents in
BACK TO THE NORM


The Fairly OddParents in
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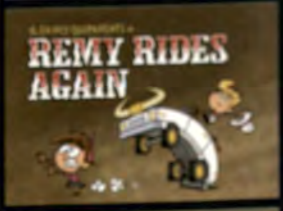
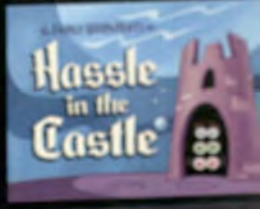
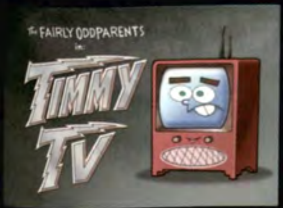
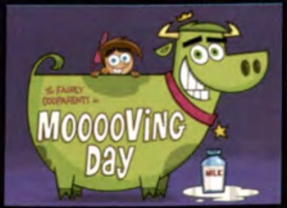
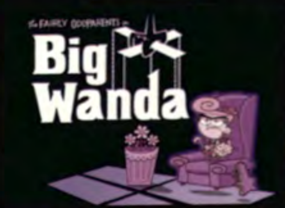
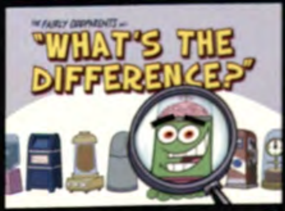

The Fairly OddParents in
REMY RIDES AGAIN


The Fairly OddParents in
Hassle in the Castle


The Fairly OddParents in
TIMMY TV


The Fairly OddParents in
MOOOOVING DAY
MILK


The Fairly OddParents in
Big Wanda


The Fairly OddParents in
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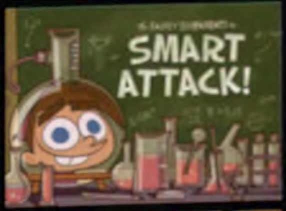
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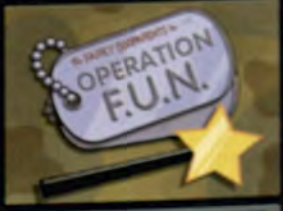
SMART ATTACK!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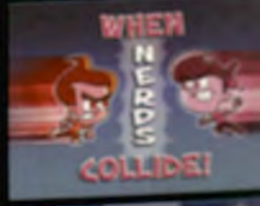
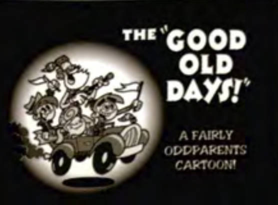
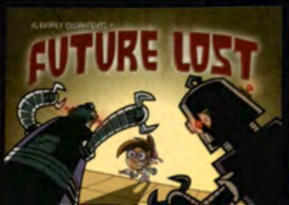

WHEN NERDS COLLIDE!


THE "GOOD OLD DAYS!"
A FAIRLY ODDPARENTS CARTOON!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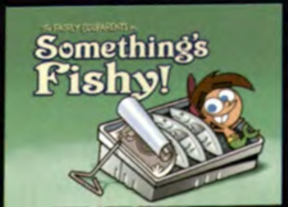
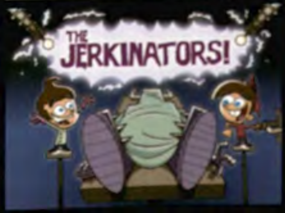
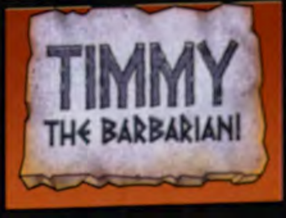
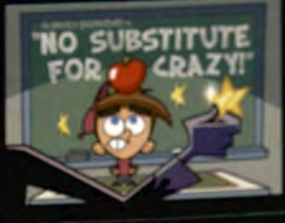
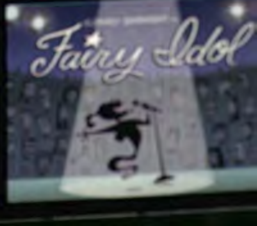

The Fairly OddParents in
Something's Fishy!


THE JERKINATORS!


TIMMY THE BARBARIAN!


The Fairly OddParents in
"NO SUBSTITUTE FOR CRAZY!"


The Fairly OddParents in
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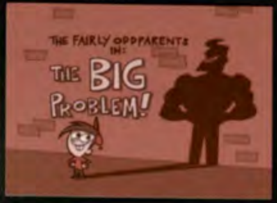
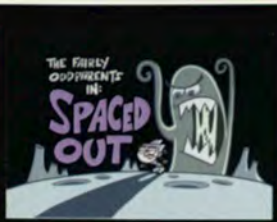
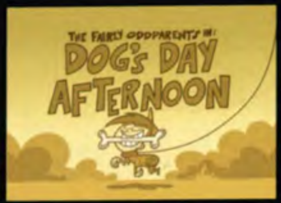

The Fairly OddParents in:
The Big Problem!


The Fairly OddParents in:
Spaced Out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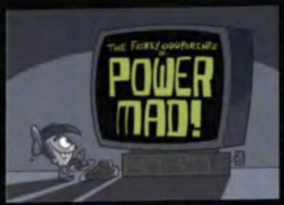
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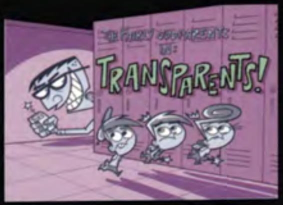
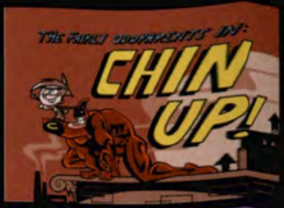
Power Mad!


The Fairly OddParents in:
Transparents!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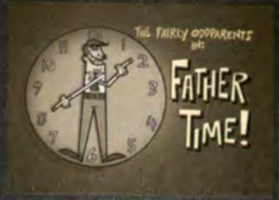
Chin Up!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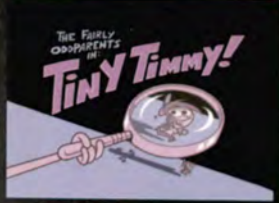
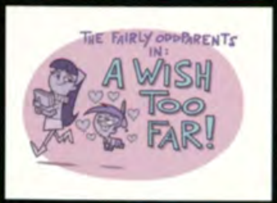
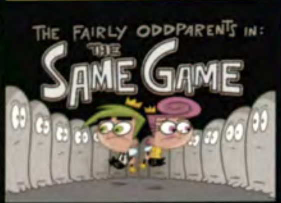
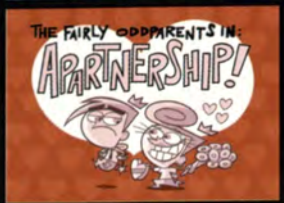
Father Time!


The Fairly OddParents in:
Tiny Timmy!


The Fairly OddParents in:
A Wish Too Far!


The Fairly OddParents in:
The Same Game


The Fairly OddParents in:
Apartnership!

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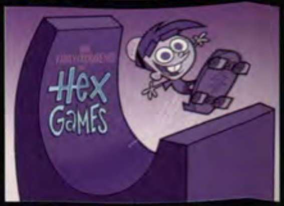
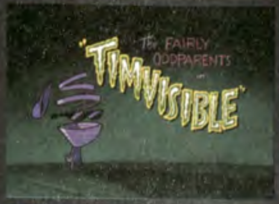
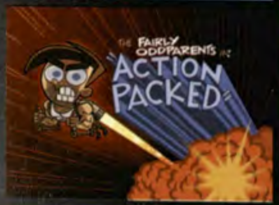
2
TITLE CARDS


The Fairly OddParents in:
Hex Games


The Fairly OddParents
"Timvisible"


The Fairly OddParents in:
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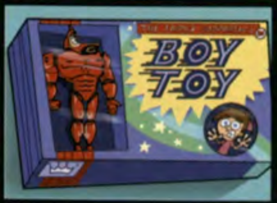

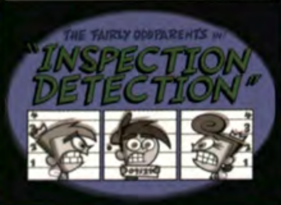
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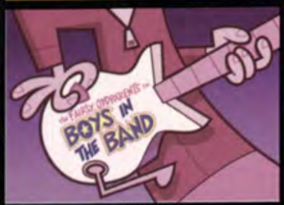
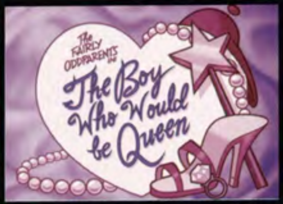
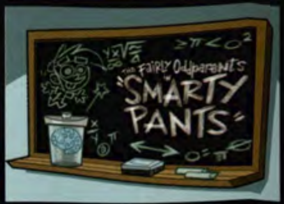

The Fairly OddParents in:
Boys in the Band


The Fairly OddParents
The Boy Who Would be Queen


The Fairly OddParents
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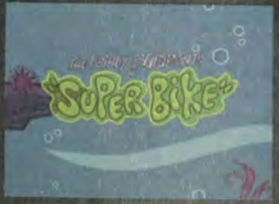
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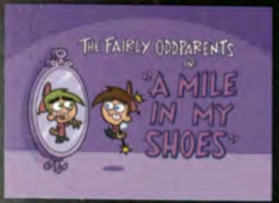
The Fairly OddParents in
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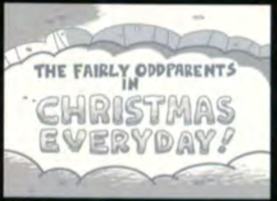
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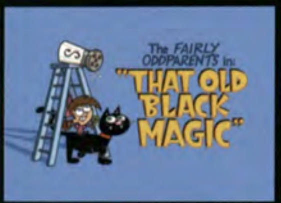
Christmas Everyday!


The Fairly OddParents in:
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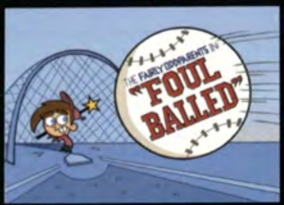
The Fairly OddParents in
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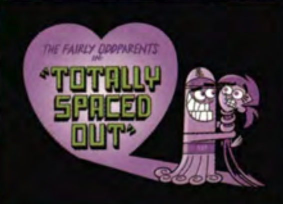
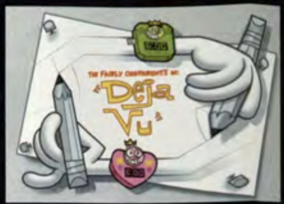

The Fairly OddParents
"Totally Spaced Out"


The Fairly OddParents in:
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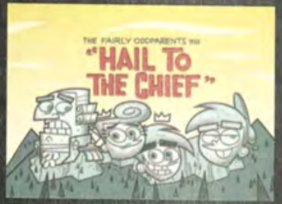
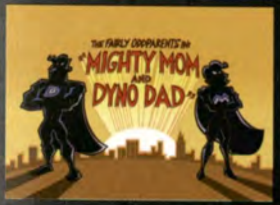

The Fairly OddParents in:
"Hail to the Chief"


The Fairly OddParents in:
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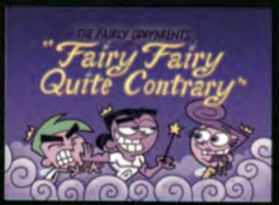
The Fairly OddParents
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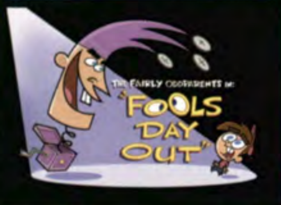
The Fairly OddParents in:
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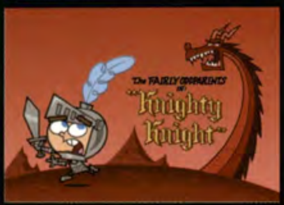
The Fairly OddParents in:
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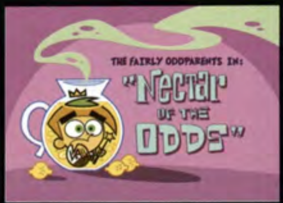
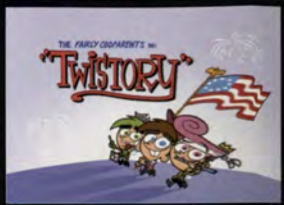

The Fairly OddParents in:
"Nectar of the Odds"


The Fairly OddParents in:
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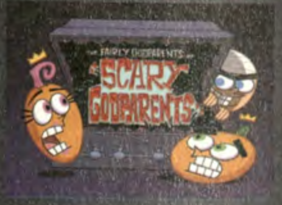
The Fairly OddParents in:
"Scary Godparents"

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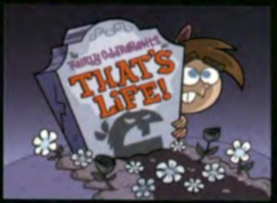
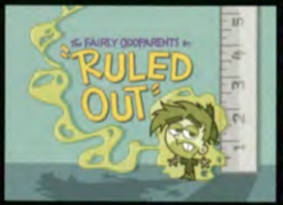
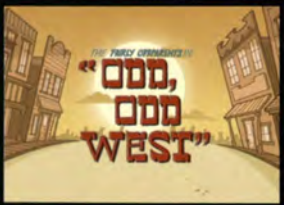
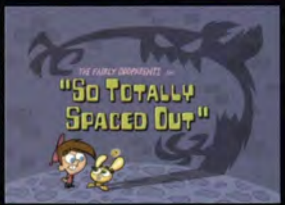
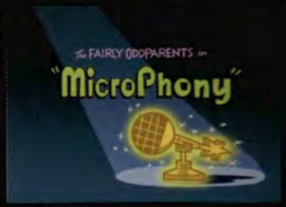
TITLE CARDS


The Fairly OddParents
"That's Life!"


The Fairly OddParents in:
"Ruled Out"


The Fairly OddParents in:
"Odd, Odd West"


The Fairly OddParents in:
"So Totally Spaced Out"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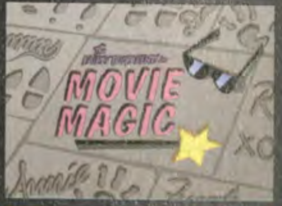
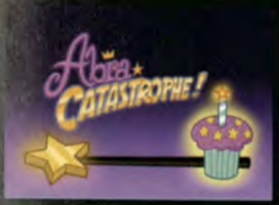

The Fairly OddParents in:
Movie Magic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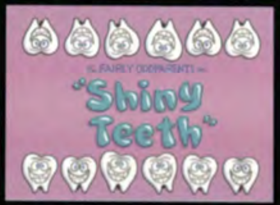
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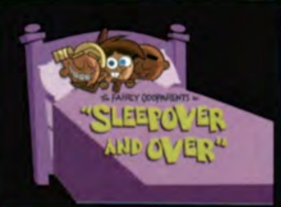
"Shiny Teeth"


The Fairly OddParents in:
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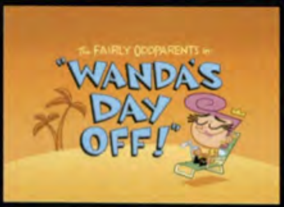
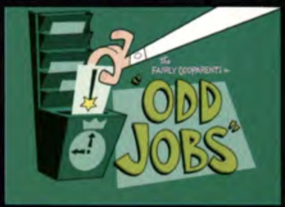

The Fairly OddParents in:
"Wanda's Day Off!"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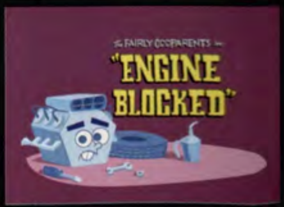
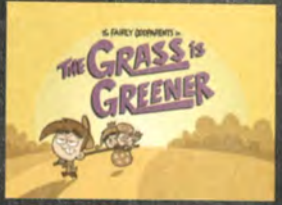
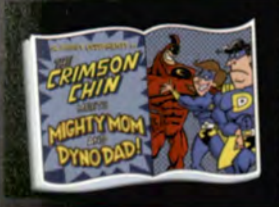
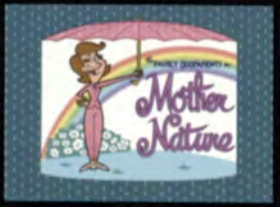
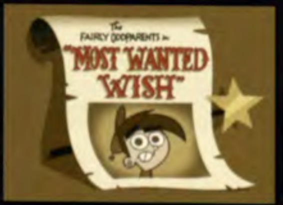

The Fairly OddParents in:
"Engine Blocked"


The Fairly OddParents in:
The Grass is Greener


Crimson Chin
meets
Mighty Mom and Dyno Dad!


The Fairly OddParents in:
Mother Nature


The Fairly OddParents in:
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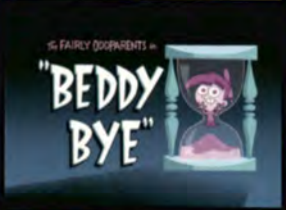
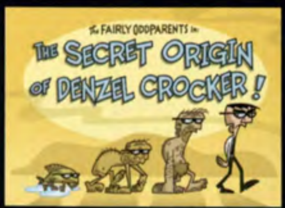
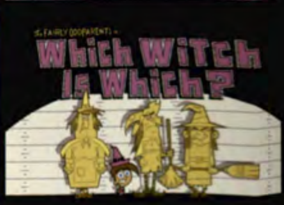
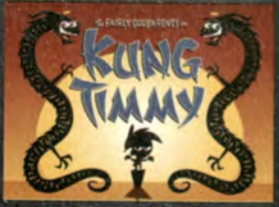
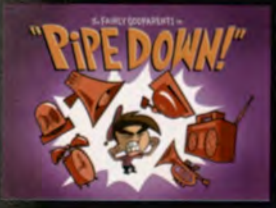
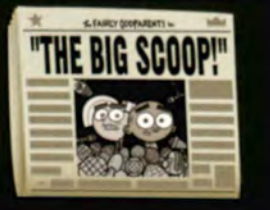

The Fairly OddParents in:
"Beddy Bye"

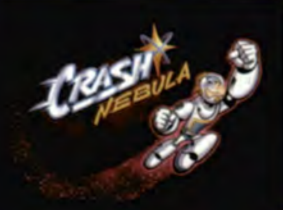

The Fairly OddParents in:
The Secret Origin of Denzel Crocker!

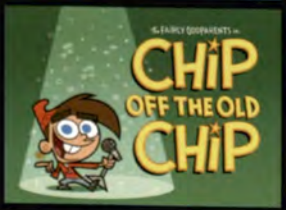

The Fairly OddParents in:
Which Witch is Which?

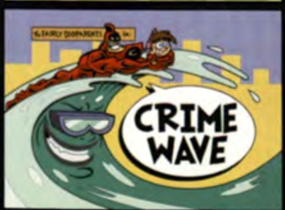

The Fairly OddParents in:
Kung Timmy

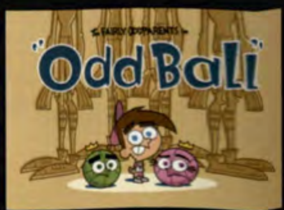

The Fairly OddParents in:
"Pipe Down!"


The Fairly OddParents in:
"The Big Scoop!"


Crash Nebula

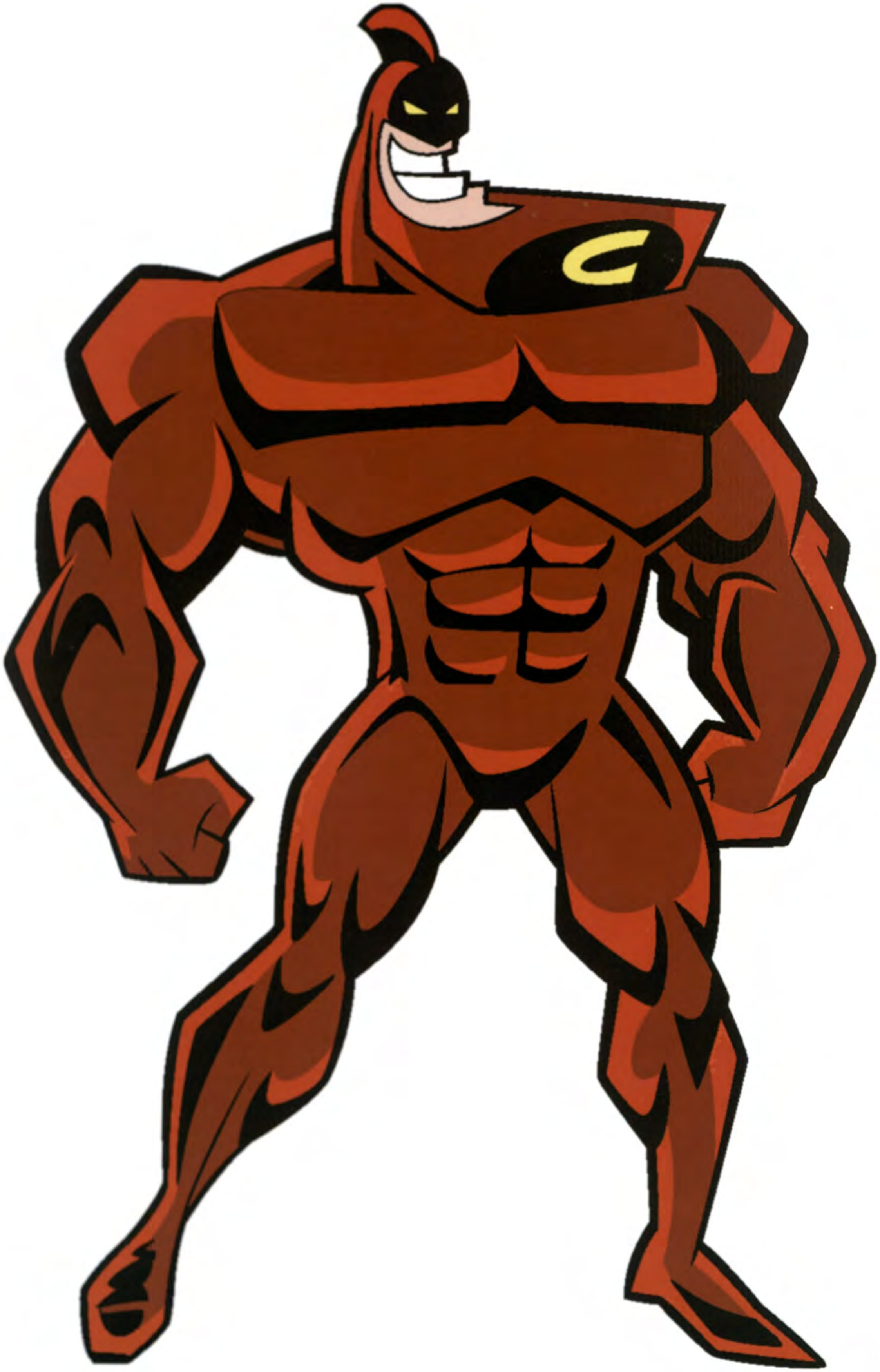

The Fairly OddParents in:
Chip off the Old Chip

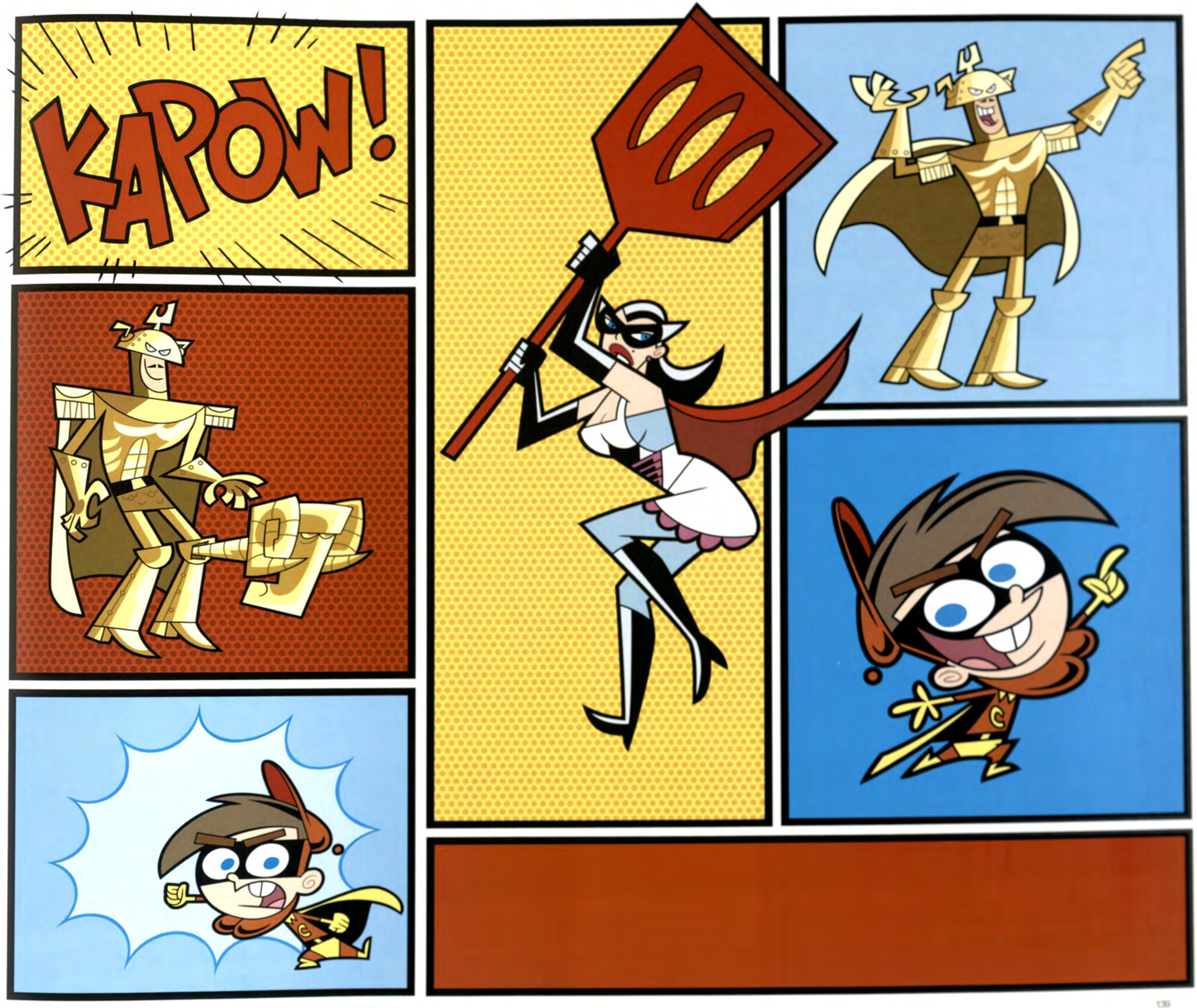

The Fairly OddParents in:
Crime Wave

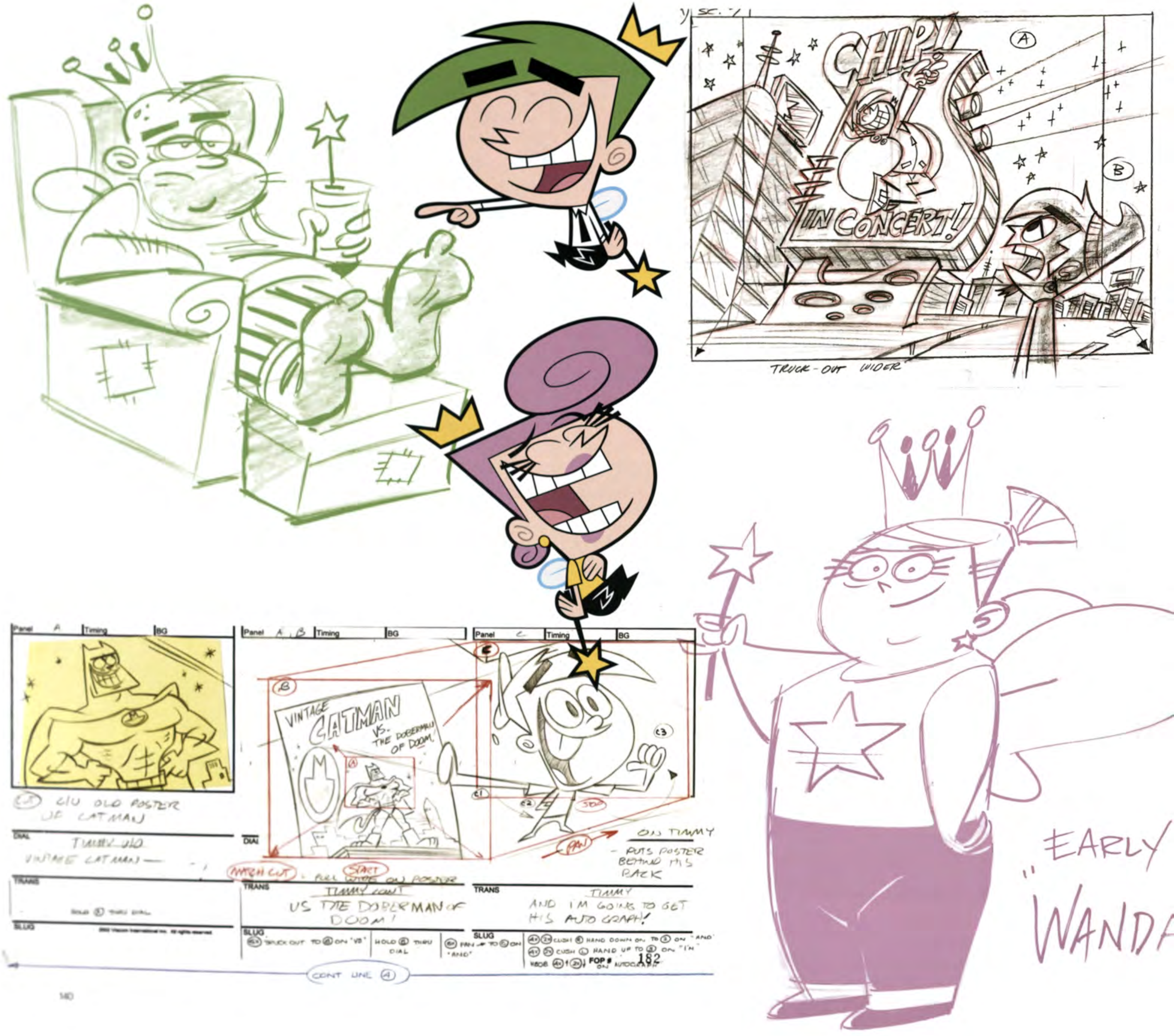

The Fairly OddParents in:
"Odd Bali"

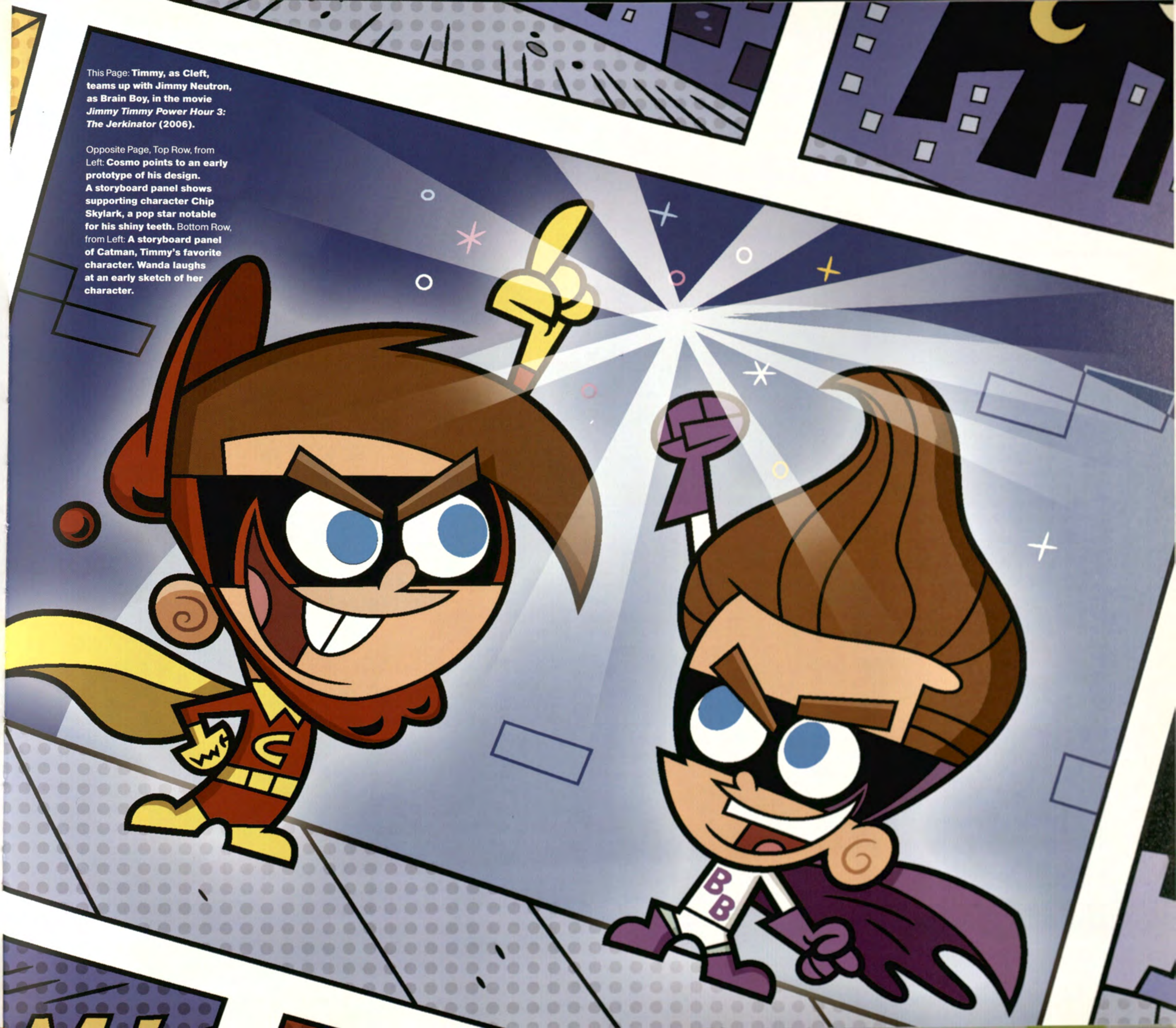
This Page: **Voiced by Jay Leno, the Crimson Chin is Timmy's favorite comic book character. In several episodes, Timmy takes part in adventures with the Crimson Chin as his sidekick, Cleft, the Boy Chin Wonder.**

Opposite Page: **Among the villains facing this dynamic duo are the Bronze Kneecap** (left and upper right) **and Spatula Woman** (center).



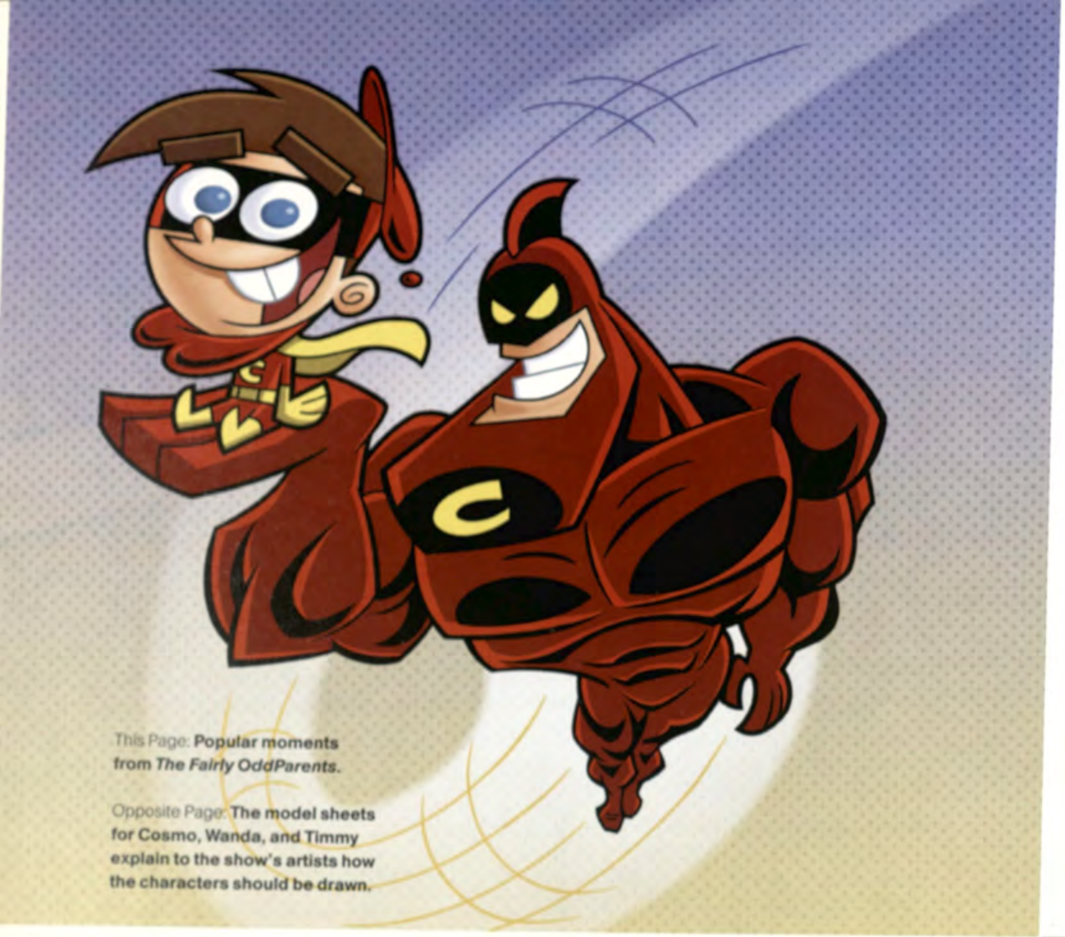

KAPOW!

CHIP!
IN CONCERT!
A
B
TRUCK-OUT WIDER
Panel A
Timing
BG
C/U OLD POSTER OF CATMAN
DIAL
TIMMY V/O
VINTAGE CATMAN —
TRANS
HOLD B THRU DIAL
SLUG
Panel A, B
VINTAGE CATMAN VS. THE DOBERMAN OF DOOM
MATCH CUT
START
PULL WIPE ON POSTER
TIMMY CONT
US THE DOBERMAN OF DOOM!
TRUCK OUT TO B ON "VS"
HOLD B THRU DIAL
PAN TO C ON "AND"
Panel C
C1
C2
C3
STOP
PAN
ON TIMMY
– PUTS POSTER BEHIND HIS BACK
TIMMY
AND I'M GOING TO GET HIS AUTOGRAPH!
CUSH C HAND DOWN ON TO C ON "AND"
CUSH C HAND UP TO C ON "I'M"
FOP # 182
ON AUTOGRAPH
CONT LINE A
EARLY "WANDA"



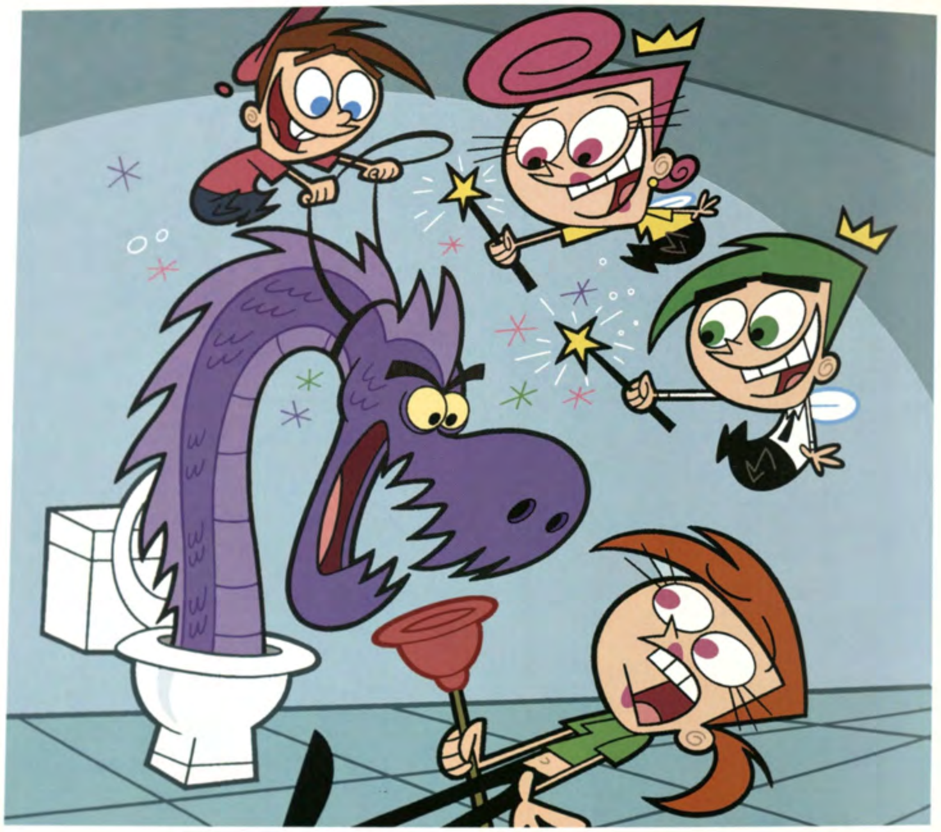
This Page: **Timmy, as Cleft, teams up with Jimmy Neutron, as Brain Boy, in the movie *Jimmy Timmy Power Hour 3: The Jerkinator* (2006).**

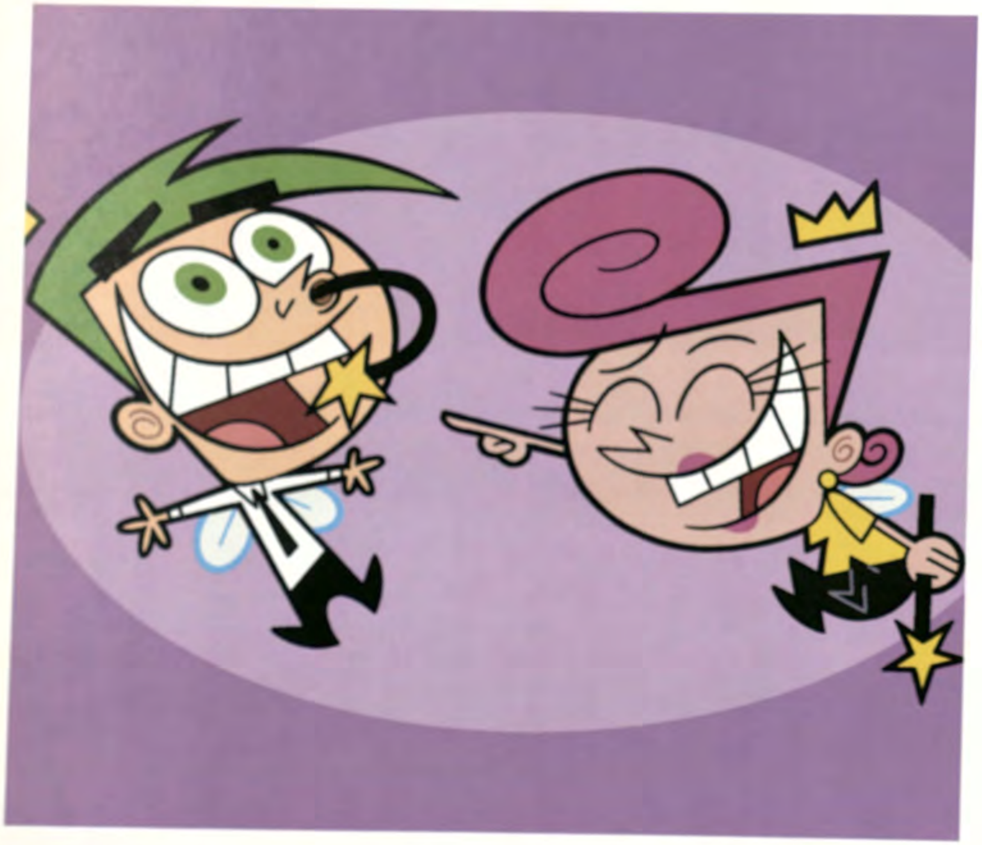
Opposite Page, Top Row, from Left: **Cosmo points to an early prototype of his design. A storyboard panel shows supporting character Chip Skylark, a pop star notable for his shiny teeth.** Bottom Row, from Left: **A storyboard panel of Catman, Timmy's favorite character. Wanda laughs at an early sketch of her character.**

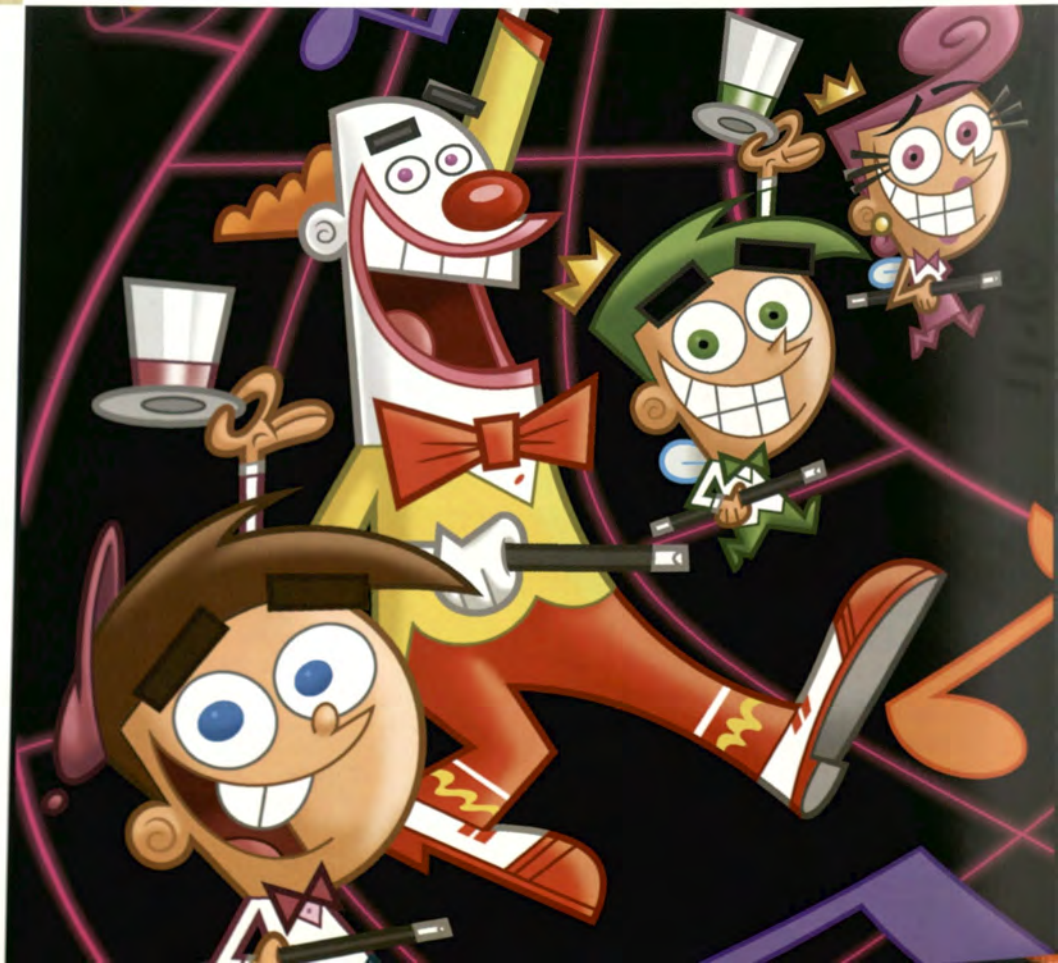


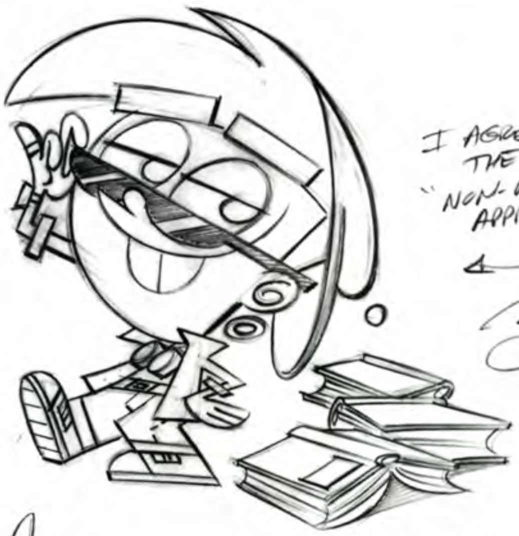
This Page: **Popular moments from *The Fairly OddParents*.**

Opposite Page: **The model sheets for Cosmo, Wanda, and Timmy explain to the show's artists how the characters should be drawn.**





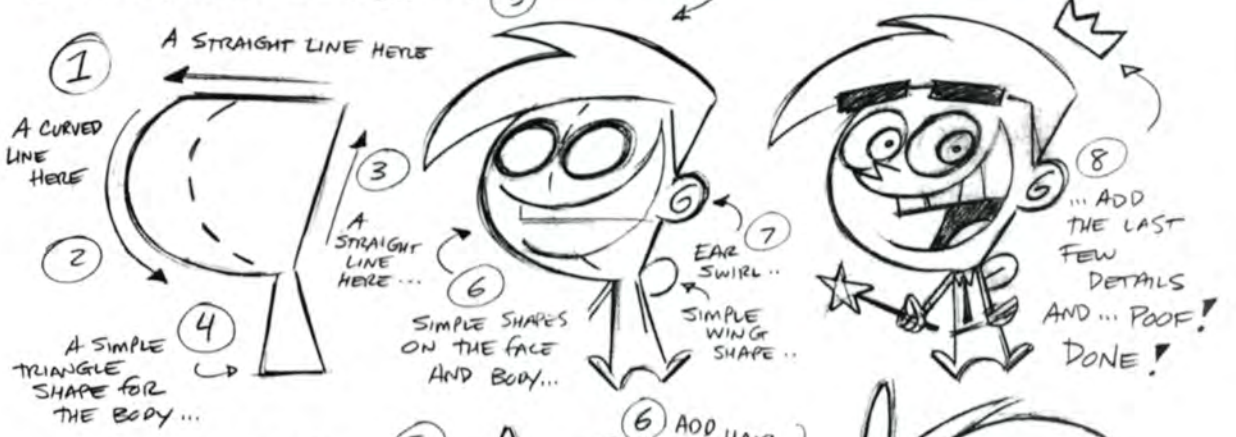


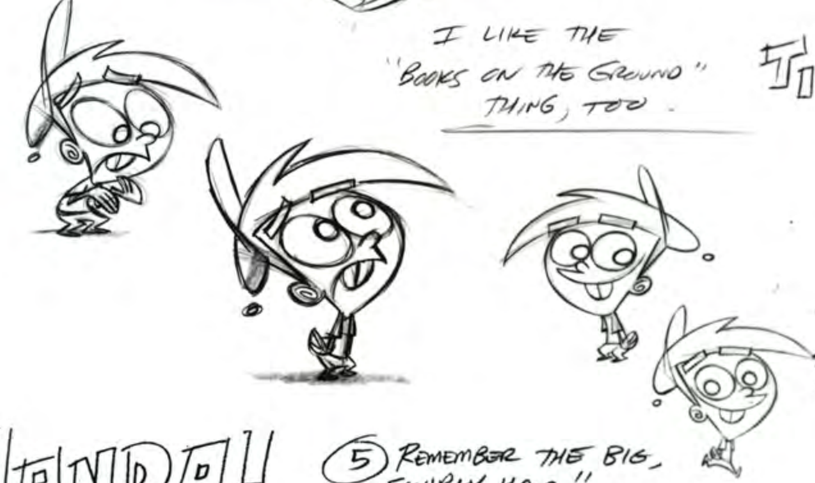


I agree with the "non-whistling" approach.

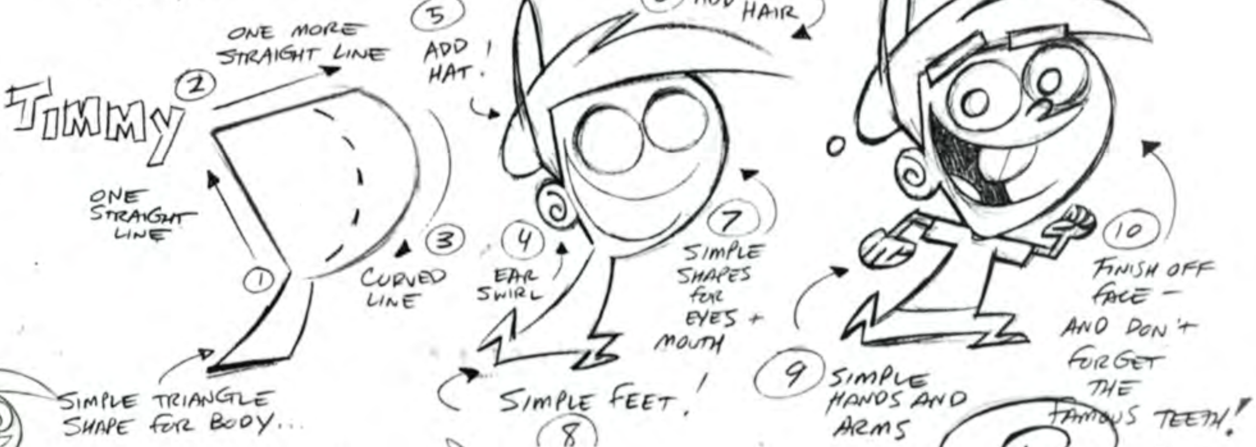
Butch

LET'S DRAW COSMO!

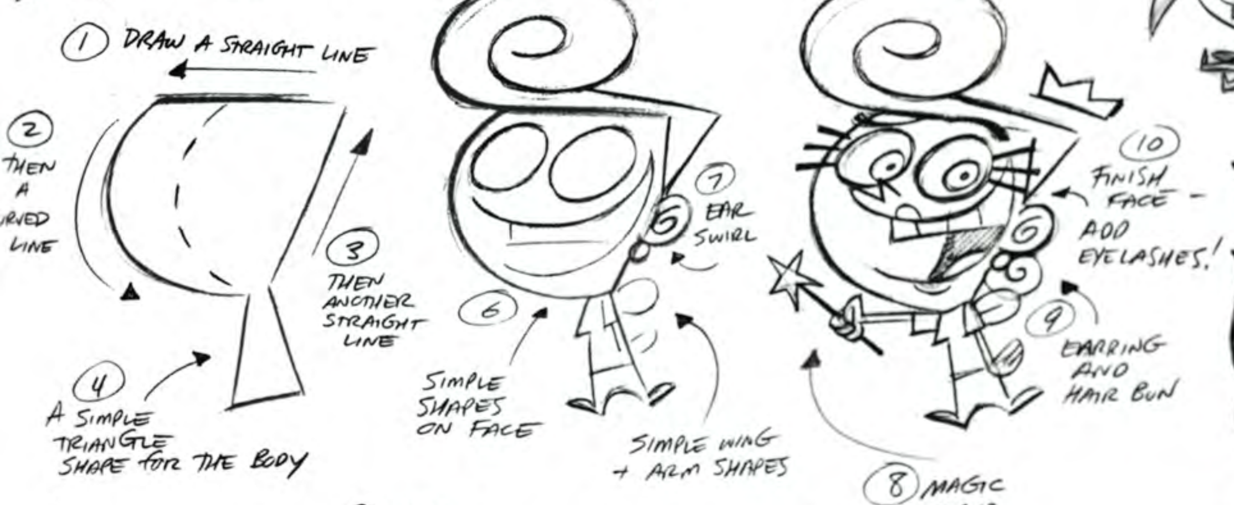

5 ...Add hair
1
A straight line here
A curved line here
2
3
A straight line here...
4
A simple triangle shape for the body...
6
Simple shapes on the face and body...
7
Ear swirl..
Simple wing shape..
8
...Add the last few details and... Poof! Done!

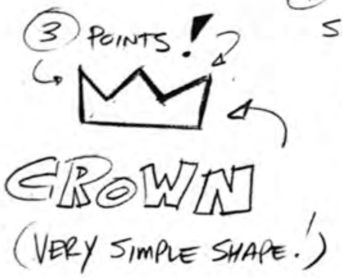


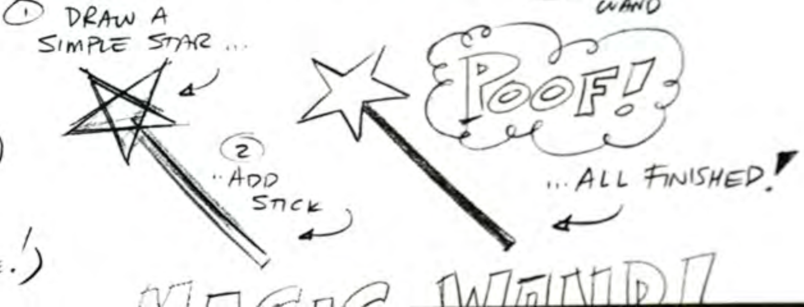
I like the "Books on the ground" thing, too.

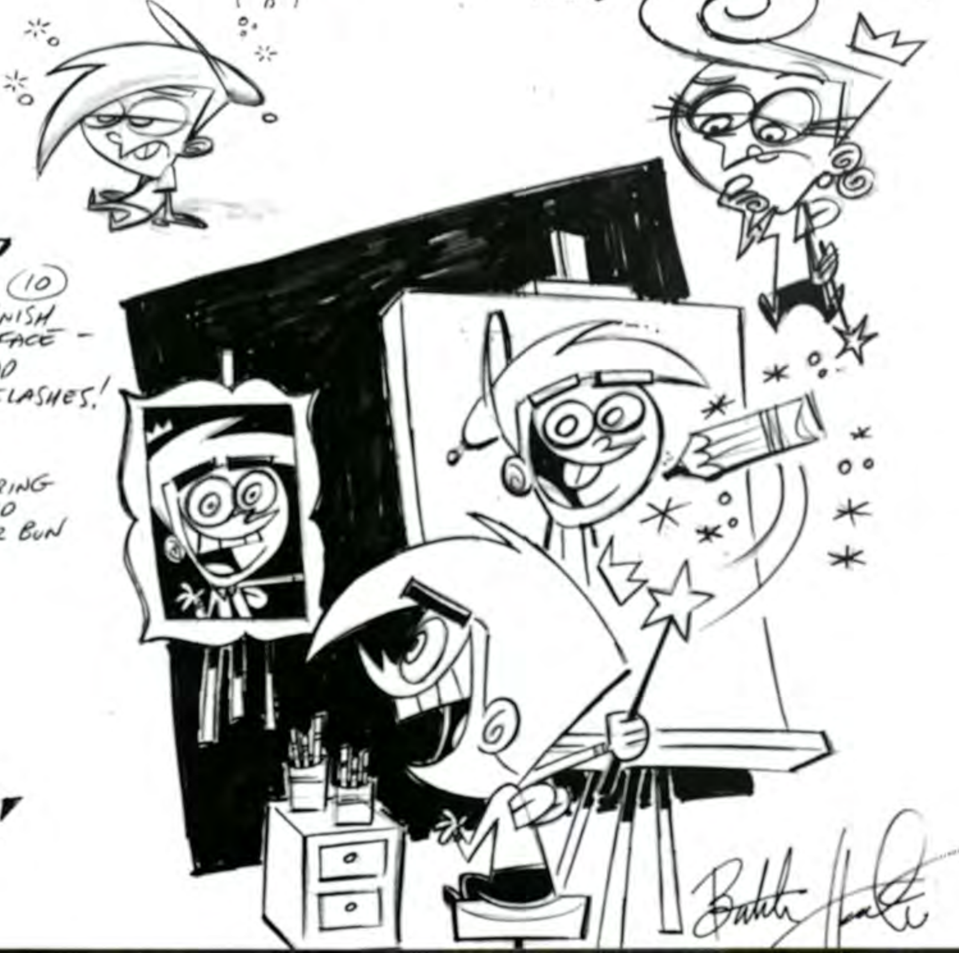

TIMMY
2 One more straight line
One straight line
1
3 Curved line
Simple triangle shape for body...
5 Add hat!
6 Add hair
4 Ear swirl
7 Simple shapes for eyes + mouth
Simple feet!
8
9 Simple hands and arms
10 Finish off face - and don't forget the famous teeth!

WANDA!


1 Draw a straight line
2 Then a curved line
3 Then another straight line
4 A simple triangle shape for the body
5 Remember the big, swirly hair!!
6 Simple shapes on face
7 Ear swirl
Simple wing + arm shapes
8 Magic wand
9 Earring and hair bun
10 Finish face - add eyelashes!


3 Points!
CROWN
(Very simple shape!)


1 Draw a simple star...
2 ...Add stick
POOF!
...All finished!



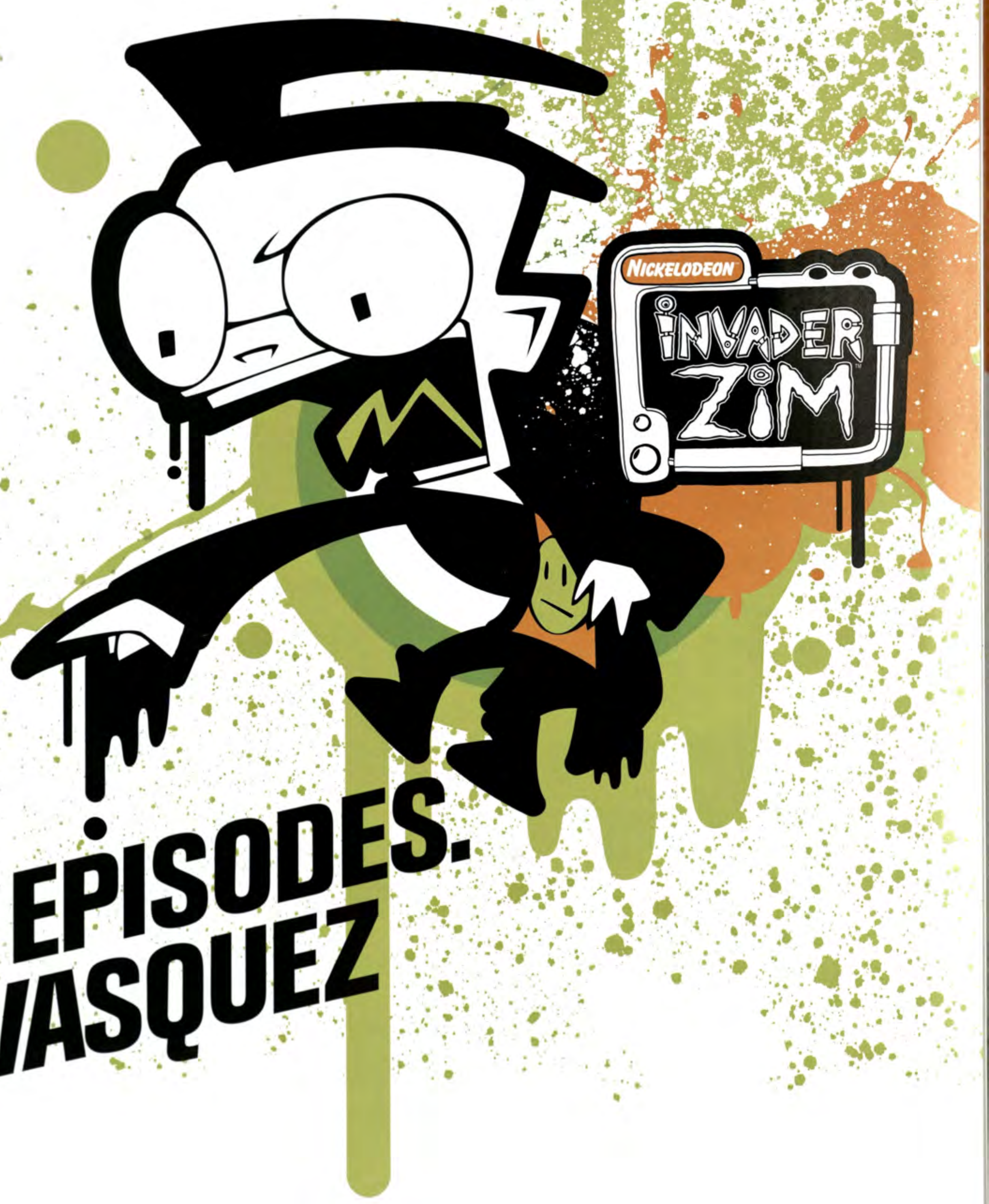
Butch Hartman

INVADER ZI

03/30/01 T
CREATE

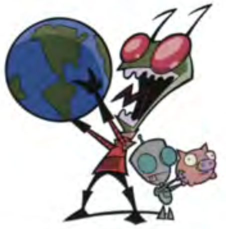
M

2/10/02. 27 EPISODES.
BY JHONEN VASQUEZ


NICKELODEON
INVADER ZIM

“WE TRIED TO MAKE ZIM AS OBVIOUS AS POSSIBLE: HE'S GREEN!”

Invader ZIM



This Page: **Invader ZIM has only one thing on his mind: the conquest of Earth. His robot sidekick, GIR, is usually oblivious to ZIM's plans.**

Opposite Page: **ZIM is about to launch his latest scheme, while his rival, Dib, helplessly looks on. GIR, of course, has other things on his mind.**

Jhonen Vasquez, Creator: I think I was a little bit dazed when I began working on *INVADER ZIM*. It was very daunting to go from an isolated workplace—which was wherever I happened to put my paper down and start drawing—to working with a crew, a major network, and an overseas crew. I was twenty-two years old and had my own TV show!

INVADER ZIM is about an alien invader on Earth disguised as a human schoolchild. His nemesis knows that he's an alien in a shoddy disguise, but the rest of the world is just not very bright. We tried to make ZIM as obvious as possible: he's green! But no one believes the kid. And even though ZIM has access to these incredible machines, powerful weaponry, and spaceships, there's no differentiating him from an insane child, because of the way his brain is put together.

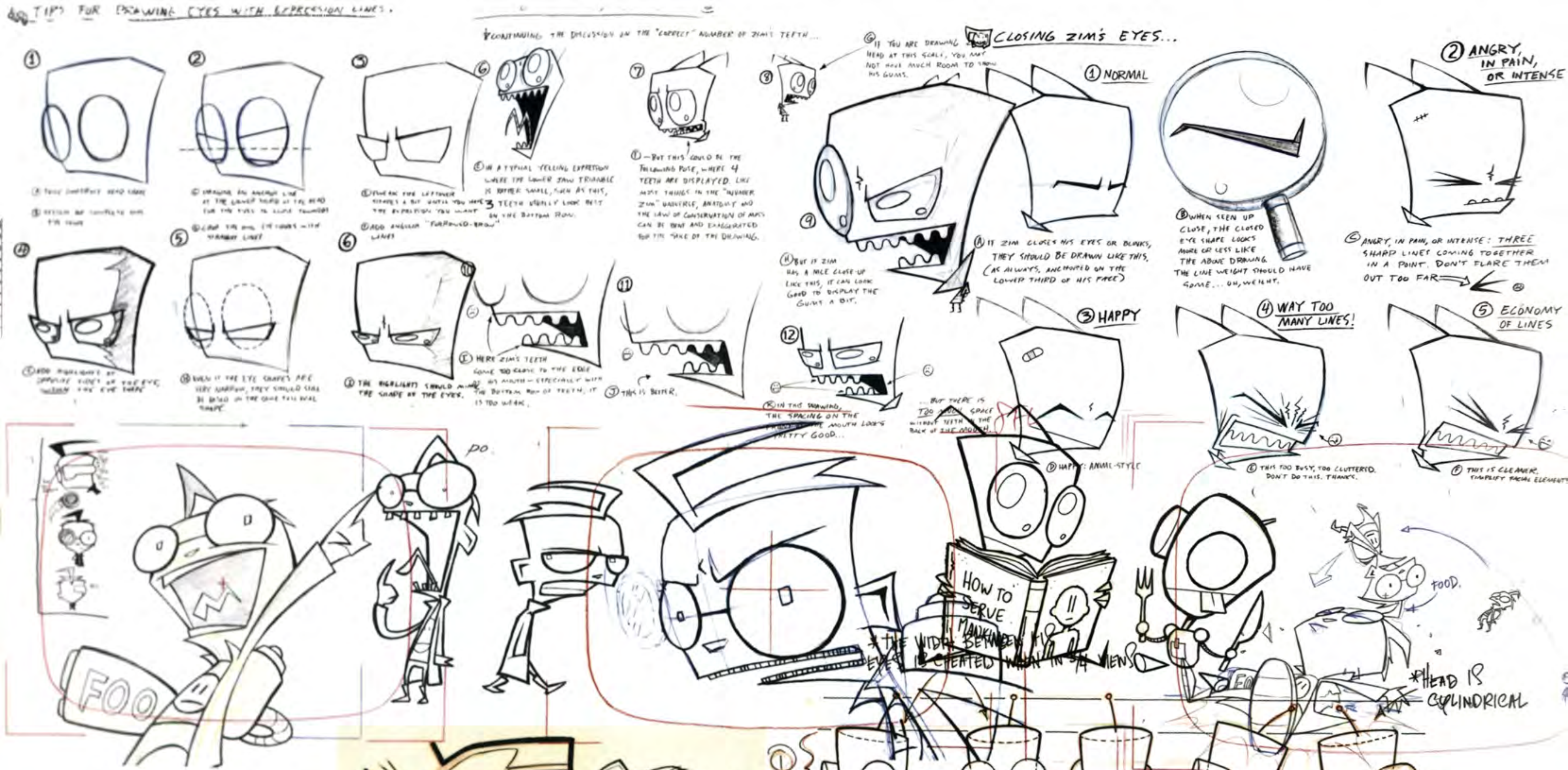
The character Dib is probably most like me. He's an engine of pure frustration, trapped in a little kid's body but yet so smart. He knows ZIM is an alien, but the rest of the world is incapable of understanding that. The crazier he gets trying to convince people that there's an alien invader, the crazier he looks to them.

Dib, the only person who's trying to save the Earth, has as much contempt for his fellow human beings as the alien he's trying to stop. The "alien" is actually on both sides, because Dib is as much an alien to his own kind as ZIM is. I've actually heard from kids about that: "Who's the bad guy here?" they ask. I don't care, they're both funny!

Mary Harrington, Executive Producer: Jhonen was used to working at night and sleeping during the day. I tried to make things as comfortable as possible so that he had a creative atmosphere. In his part of the studio, there were big skylights, so I asked office services to put gels over all of them to blot the light. Jhonen chose a dark magenta color, but when the light came through the next day, the area looked like a soft pink candy land. It felt more like *My Little Pony* than *INVADER ZIM*. After that, we just kept Jhonen in his office, which was really dark.

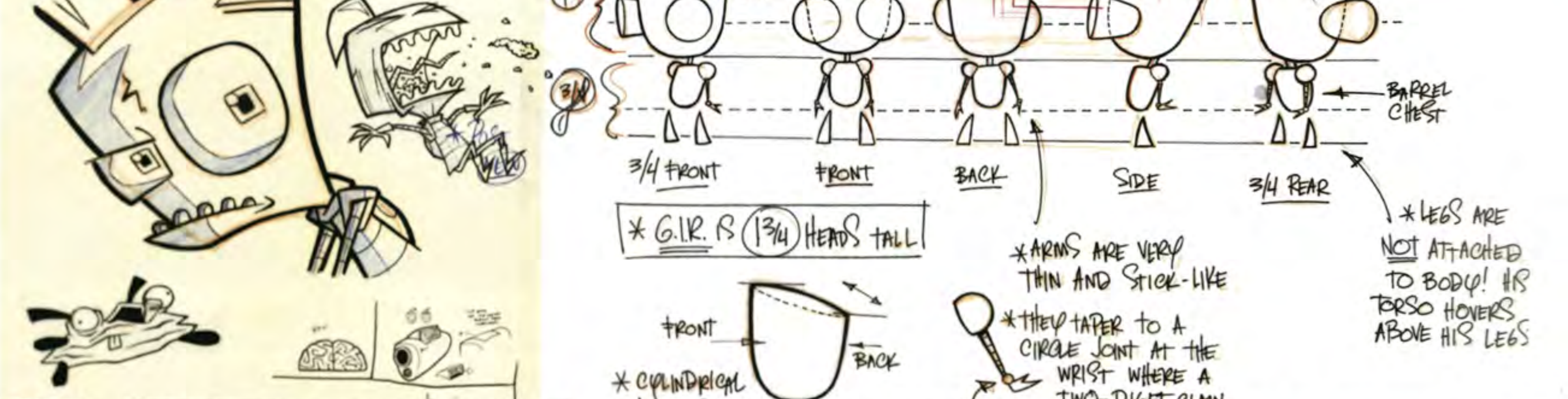
The *INVADER ZIM* production offices were a fantastic part of the studio tour. We had a pet snake in a cage that ate dead mice, and Jhonen's whole crew was addicted to video games. They played all night long, and the studio felt like a science fiction movie with all of the sound effects pouring out of everyone's offices at the same time. There was one writer who wouldn't share an office with the writer who kept his pet tarantula there. The whole area was like a set for *The Addams Family*.

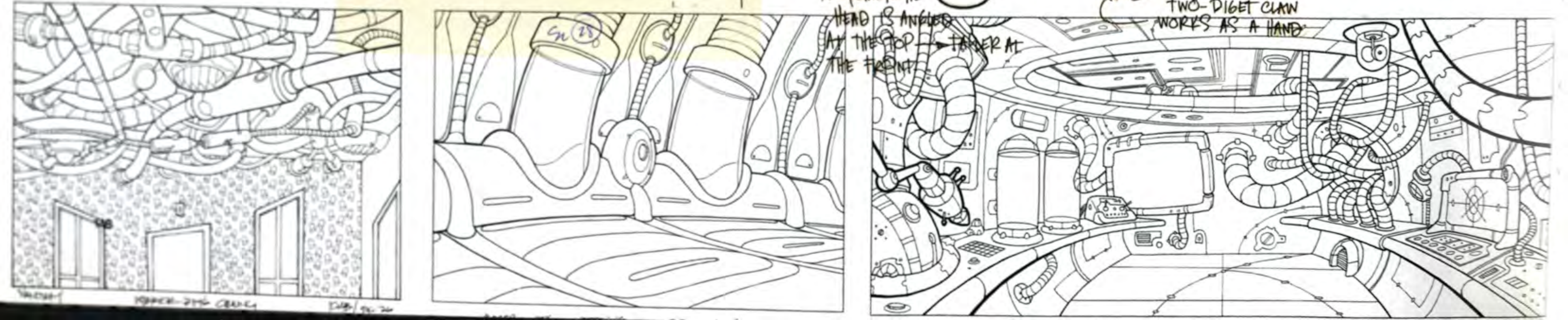
Frank Coniff, Head Writer: One thing I loved about Jhonen was his attitude during meetings with the Nickelodeon people. They would come in to give notes on scripts and make all these points about the logic and the story, and Jhonen would listen very politely and then just say, "Yeah, but it's funny." That was his defense for everything, and I think it happened in every note session we had.

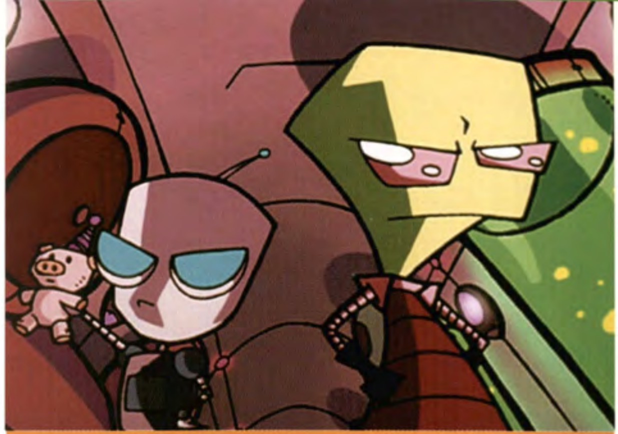

TIPS FOR DRAWING EYES WITH EXPRESSION LINES.
CONTINUING THE DISCUSSION ON THE "CORRECT" NUMBER OF ZIM'S TEETH...
Ⓖ IN A TYPICAL YELLING EXPRESSION WHERE THE LOWER JAW TRIANGLE IS RATHER SMALL, SUCH AS THIS, 3 TEETH USUALLY LOOK BEST ON THE BOTTOM ROW.
Ⓘ — BUT THIS COULD BE THE FOLLOWING POSE, WHERE 4 TEETH ARE DISPLAYED. LIKE MOST THINGS IN THE "INVADER ZIM" UNIVERSE, ANATOMY AND THE LAW OF CONSERVATION OF MASS CAN BE BENT AND EXAGGERATED FOR THE SAKE OF THE DRAWING.
Ⓔ HERE ZIM'S TEETH COME TOO CLOSE TO THE EDGE OF HIS MOUTH — ESPECIALLY WITH THE BOTTOM ROW OF TEETH, IT IS TOO WEAK.
Ⓙ THIS IS BETTER.
Ⓓ THE HIGHLIGHTS SHOULD MIMIC THE SHAPE OF THE EYES.
Ⓖ IF YOU ARE DRAWING HEAD AT THIS SCALE, YOU MAY NOT HAVE MUCH ROOM TO SHOW HIS GUMS.
Ⓗ BUT IF ZIM HAS A NICE CLOSE-UP LIKE THIS, IT CAN LOOK GOOD TO DISPLAY THE GUMS A BIT.
Ⓚ IN THIS DRAWING, THE SPACING ON THE MOUTH LOOKS PRETTY GOOD...
... BUT THERE IS TOO MUCH SPACE WITHOUT TEETH IN THE BACK OF THE MOUTH.
CLOSING ZIM'S EYES...
① NORMAL
Ⓐ IF ZIM CLOSES HIS EYES OR BLINKS, THEY SHOULD BE DRAWN LIKE THIS. (AS ALWAYS, ANCHORED ON THE LOWER THIRD OF HIS FACE)
Ⓑ WHEN SEEN UP CLOSE, THE CLOSED EYE SHAPE LOOKS MORE OR LESS LIKE THE ABOVE DRAWING. THE LINE WEIGHT SHOULD HAVE SOME... OH, WEIGHT.
② ANGRY, IN PAIN, OR INTENSE
Ⓒ ANGRY, IN PAIN, OR INTENSE: THREE SHARP LINES COMING TOGETHER IN A POINT. DON'T FLARE THEM OUT TOO FAR
③ HAPPY
Ⓓ HAPPY: ANIME-STYLE
④ WAY TOO MANY LINES!
Ⓔ THIS TOO BUSY, TOO CLUTTERED. DON'T DO THIS. THANKS.
⑤ ECONOMY OF LINES
Ⓕ THIS IS CLEANER. SIMPLIFY FACIAL ELEMENTS
PO
FOO
HOW TO SERVE MANKIND
FOOD.
* THE WIDTH BETWEEN HIS EYES IS CREATED WHEN IN 3/4 VIEWS
* HEAD IS CYLINDRICAL

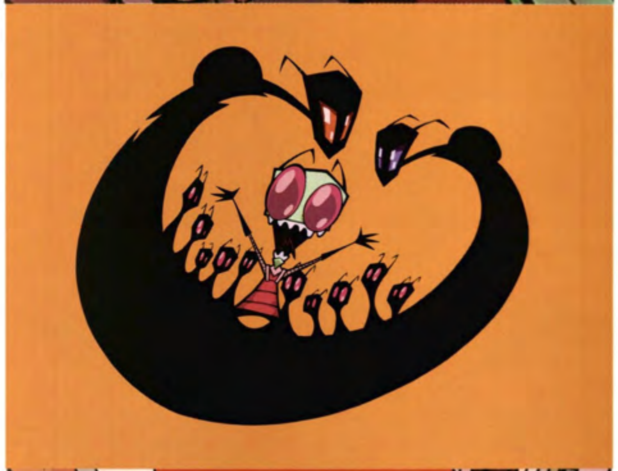
This Page, Top Three Rows: **The ZIM model sheets explain how to draw every line of the characters.** Right: **A storyboard drawing of Dib.** Far Right: **The turn-around chart for GIR.** Bottom Row: **Elaborate drawings of ZIM's home and secret laboratory.**

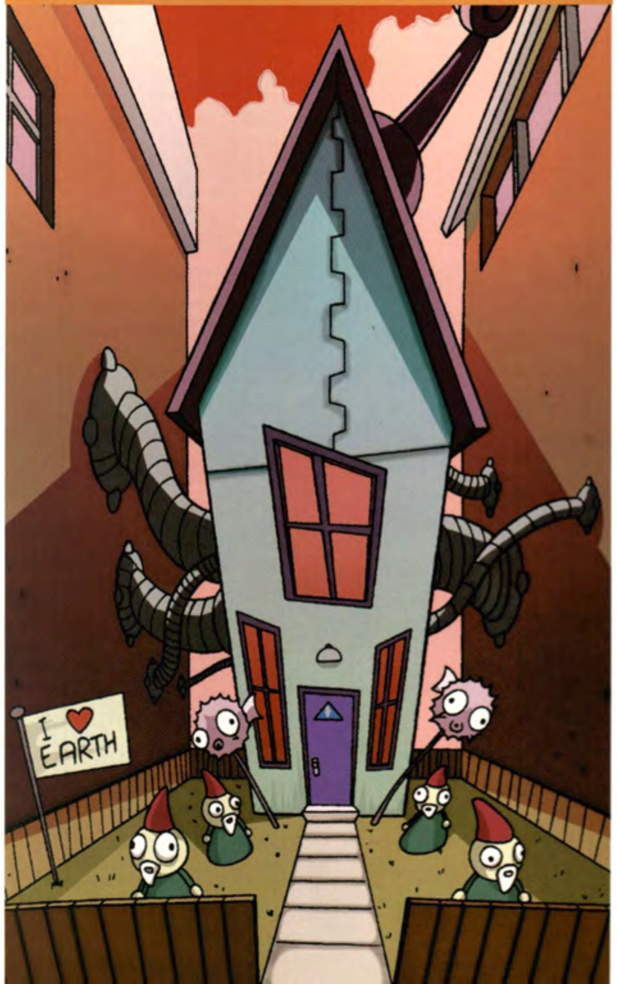
Opposite Page: **Great moments from *INVADER ZIM*.**


①
3/4
3/4 FRONT
FRONT
BACK
SIDE
3/4 REAR
BARREL CHEST
* G.I.R. IS 1 3/4 HEADS TALL
* ARMS ARE VERY THIN AND STICK-LIKE
* THEY TAPER TO A CIRCLE JOINT AT THE WRIST WHERE A TWO-DIGIT CLAW WORKS AS A HAND
* LEGS ARE NOT ATTACHED TO BODY! HIS TORSO HOVERS ABOVE HIS LEGS
FRONT
BACK
* CYLINDRICAL HEAD IS ANGLED AT THE TOP — TAPER AT THE FRONT

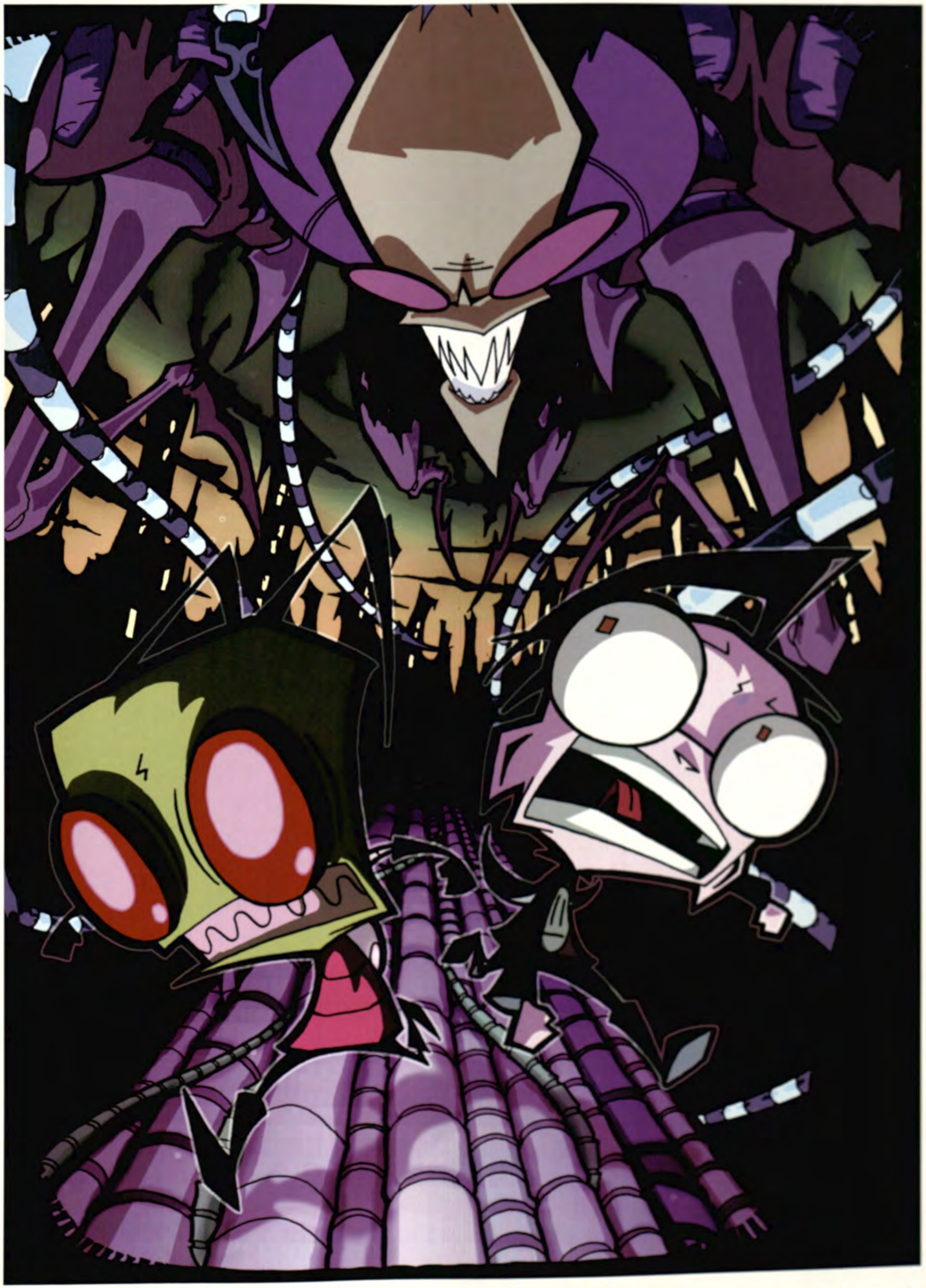








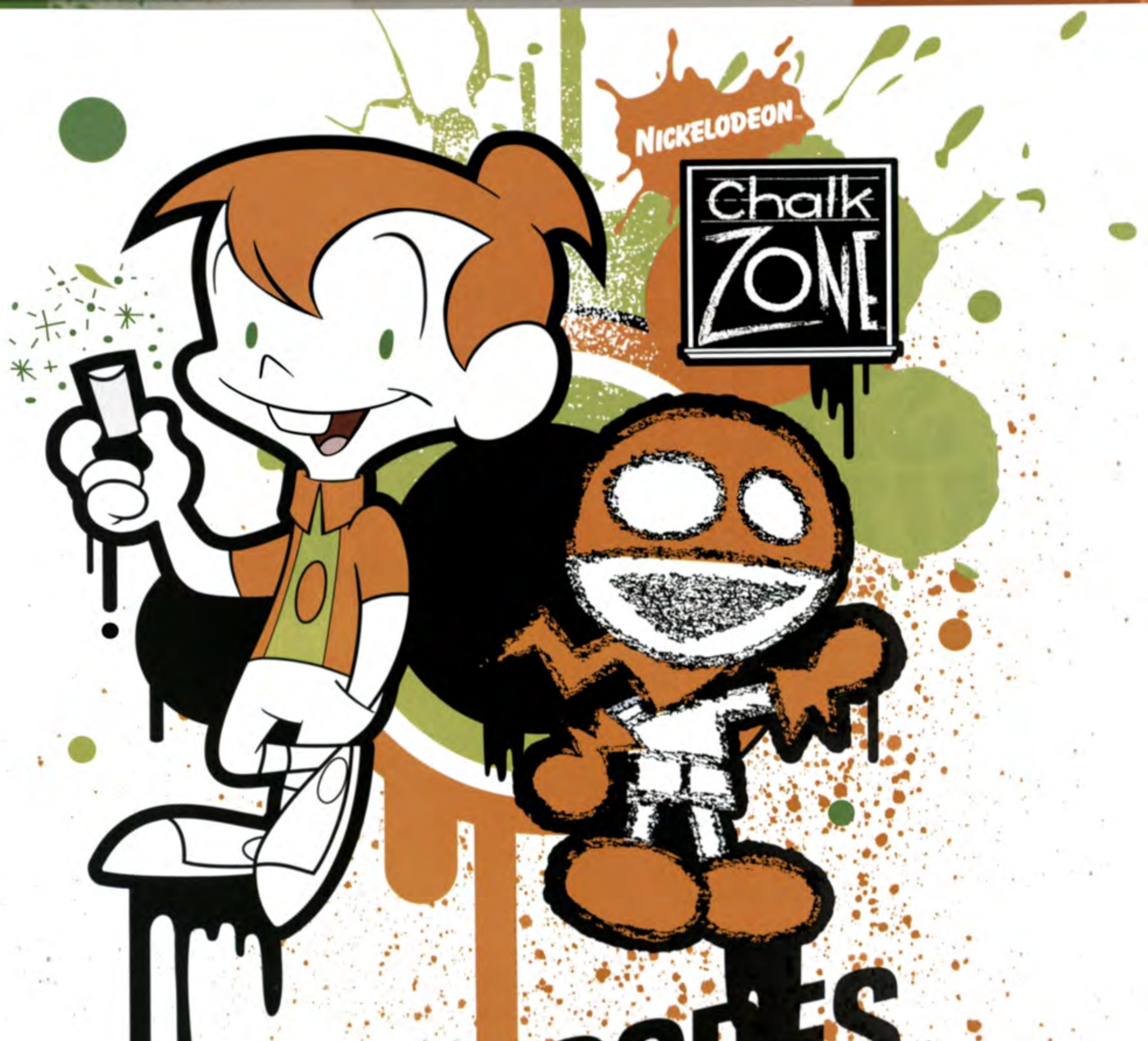
I ♥ EARTH



CHAL
ZO

03/22
CREATE

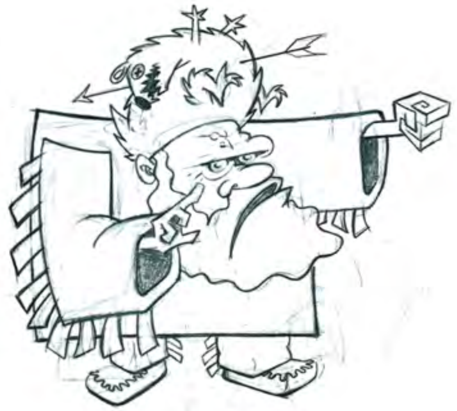
NE

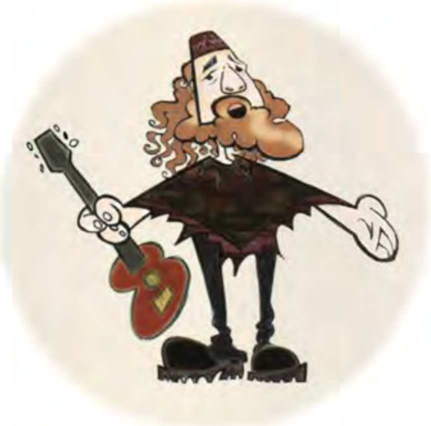

NICKELODEON
Chalk
ZONE

/02 TO 06/22/05. 40 EPISODES.

D BY BILL BURNETT, LARRY HUBER

“IT'S A HIGH-CONCEPT SHOW ABOUT AN ALTERNATE UNIVERSE THAT'S REALLY TRIPPY.”





Larry Huber, Co-Creator: It would be hard to find two guys with such incredibly diverse opinions—political, social, and otherwise—who work so well together that they can make a show as creatively in sync as *ChalkZone*. We drew on each other's talents and styles, as well as our own eclectic viewpoints, to produce an entertaining, well-rounded show that features many different perspectives.

Bill Burnett, Co-Creator: Larry is a mountain man who loves to go hunting and camping. He uses flintlocks, like they did in the 1860s, and when Larry shoots a deer, he uses every last bit of it, down to the marrow in the bone. He's conservative and methodical, always doing things strictly by the rules. The word "virtue" hangs above his door.

Larry Huber: My specialty is graphic drawing, and Bill's is music. As a musician and performance artist, Bill is a boisterous, outgoing type of guy. I'm a little more laid-back and reserved. But our personality differences are really the strength of *ChalkZone*, because if two partners think the same way, then one of them is certainly unnecessary.

Bill Burnett: We found ways to work our different backgrounds and personalities into the show. My mother was an opera singer, and so is Rudy Tabootie's mom. She sings in a high, sing-songy voice when she wants Rudy to come to dinner, just like my mom used to do. Larry's father was a butcher, and so is Joe Tabootie, Rudy's dad. Larry actually worked in his father's shop and knows how to butcher animals.

Larry Huber: Bill brings experience from his days in an advertising agency, and he's kind of like the grandmeister of jingles. I've heard kids in the playgrounds humming these songs in English. I'm talking about kids who don't speak English as a first language—that's how catchy they are.

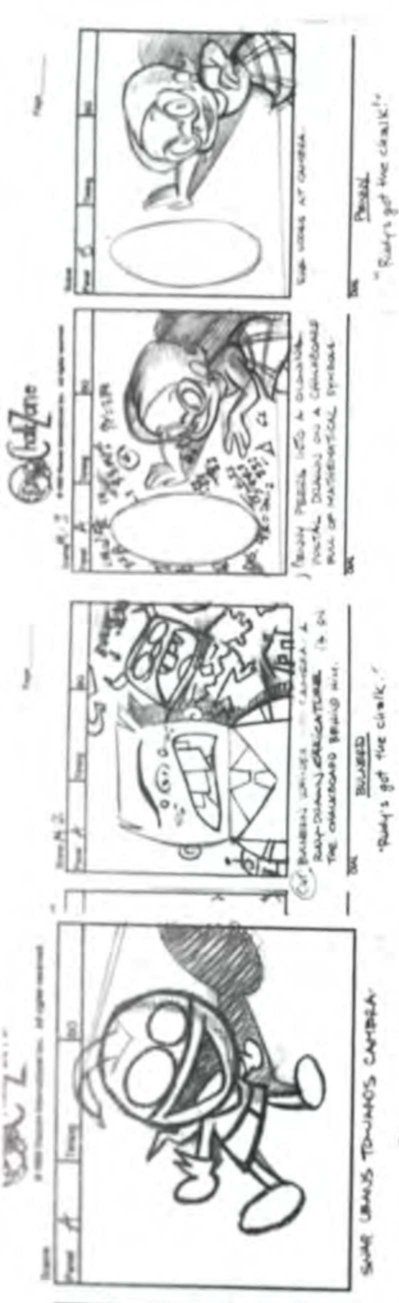
Bill Burnett: *ChalkZone* is where Larry's interests and mine converge. It's a high-concept show about an alternate universe that's really trippy when you think about it. In this universe, any place on Earth—a classroom, the "specials" board at a restaurant, or a hopscotch court—can be a portal to another world, where all the things that people have drawn over the centuries still live. The idea of *ChalkZone* is very empowering to kids: when they create a work of art, they're actually bringing something to life.

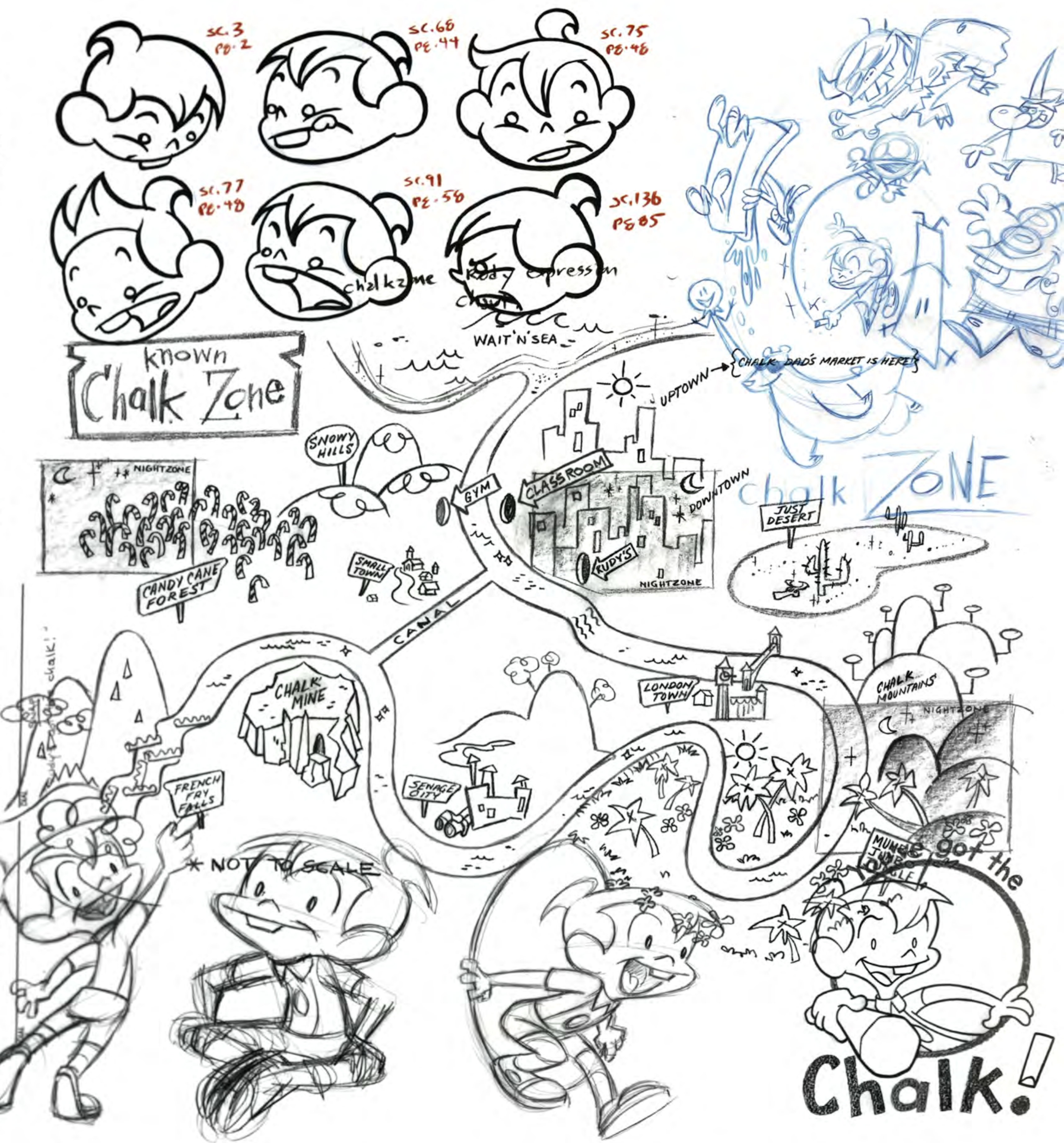
Larry Huber: I'm a little emotional about the characters on *ChalkZone*. Rudy, Penny, and all the other characters are like living creatures to us, just like Rudy's drawings of Snap are real to him. Bill and I are just two big guys who never grew up.

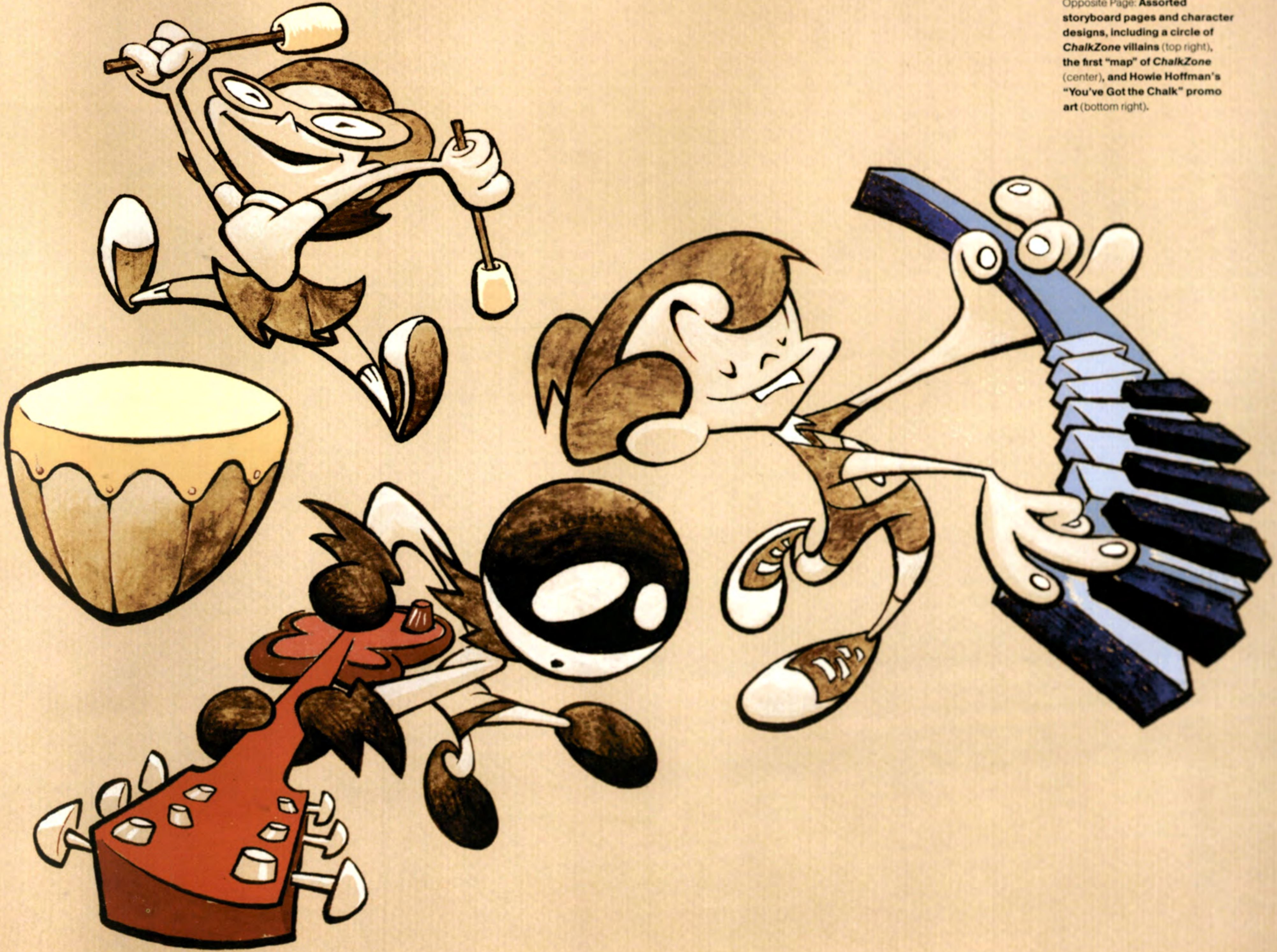
Bill Burnett: With our own magic piece of chalk.

This Page, from Top: **The Mad Cartoon Prophet, a caricature of co-creator Larry Huber by artist Bernie Peterson. The Wandering Troubador is a caricature of co-creator Bill Burnett, also by Peterson, meant to illustrate Burnett's right-brain/left-wing personality.**

Opposite Page: **Snap, Rudy, and Penny try to rescue victims of the dreaded disease "Balloonemia" in the feature-length *ChalkZone* special, *The Big Blow Up*.**


ChalkZone
RUDY PRESSES INTO A GIGANTIC FOCAL DRAWN ON A CHALKBOARD FULL OF MATHEMATICAL SYMBOLS
RUDY LOOKS AT CAMERA
"Rudy's got the chalk!"
"Rudy's got the chalk!"
SNAP LEANS TOWARDS CAMERA
EXT. SLIGHT UPSHOT OF CHALKBOARD WITH SNAP PROMINENT
chalk!


SC. 3 PG. 2
SC. 68 PG. 44
SC. 75 PG. 48
SC. 77 PG. 48
SC. 91 PG. 58
SC. 136 PG 85
chalkzone Rudy expression chart
known Chalk Zone
WAIT'N'SEA
UPTOWN → {CHALK DAD'S MARKET IS HERE!}
SNOWY HILLS
NIGHTZONE
GYM
CLASSROOM
DOWNTOWN
RUDY'S
NIGHTZONE
SMALL TOWN
CANDY CANE FOREST
CANAL
chalk ZONE
JUST DESERT
CHALK MINE
LONDON TOWN
CHALK MOUNTAINS
NIGHTZONE
FRENCH FRY FALLS
SEWAGE CITY
MUMBLE JUMBLE JUNGLE
* NOT TO SCALE
Rudy's got the Chalk!



This Page: **The spirit of Bill Burnett's insanely catchy *ChalkZone* songs, interpreted visually by Bernie Peterson.**

Opposite Page: **Assorted storyboard pages and character designs, including a circle of *ChalkZone* villains** (top right), **the first "map" of *ChalkZone*** (center), **and Howie Hoffman's "You've Got the Chalk" promo art** (bottom right).

JIMM

NEU

NICKELODEON
the Adventures of
JIMMY
NEUTRON
BOY GENIUS

07/20

CREATED

UTRON

02 TO PRESENT. 64 EPISODES.
BY KEITH ALCORN, JOHN A. DAVIS,
AND STEVE OEDEKERK

STRATO XL

“NONE OF THE WRITERS KNEW MUCH ABOUT SCIENCE.”

This Page: **Goddard is Jimmy's faithful rocket dog, named for one of Jimmy Neutron's heroes, Robert Goddard, the father of modern rocketry.**

Opposite Page: **John Davis wanted to depict space as a fun place where kids could fly—without a lot of clunky gear. When people ask him how his characters breathe in space, he tells them, "They have an invisible force field that protects them from the intense cold, vacuum, and lack of oxygen." Genius!**

John Davis, Creator: Jimmy Neutron is my alter ego. He's a genius, and he gets to do all the things I wanted to do when I was a kid but couldn't because I wasn't a genius. Wouldn't it be cool to have an underground lab, create a robot dog or friend, or build a rocket ship to fly around in? It's all wish fulfillment on my part.

In 1989 I wrote a script for a little short called *Runaway Rocketboy*, about Johnny Quasar (the character now known as Jimmy Neutron). Years later, in 1995, I started using the LightWave computer animation program, and it struck me that, hey, maybe I can pull out that Johnny Quasar idea and animate it all in 3-D on my computer. We did, and it won Best of Show at a LightWave competition, which brought us to the attention of Steve Oedekerk, who was a writer-director in L.A.

Steve Oedekerk, Executive Producer: I might have been one of the first people in the country to get LightWave 3-D. When I saw a little frame of Jimmy in a computer magazine, I thought, there are some like-minded people trying to do something fun. So, I called John Davis and Keith Alcorn. I love taking leaps, and I have such a fun time doing it that it excites other people.

John Davis: Once we talked, Steve suggested that we try Nickelodeon, where we ended up pitching to Albie Hecht. They really went bonkers! A whole crew of Nick execs flew out to meet us at our studio in Dallas demanding to know how we did it: "Tell us more about this 3-D stuff!" They didn't know how such shorts were made or what the technology behind them was, but they absolutely loved what they saw.

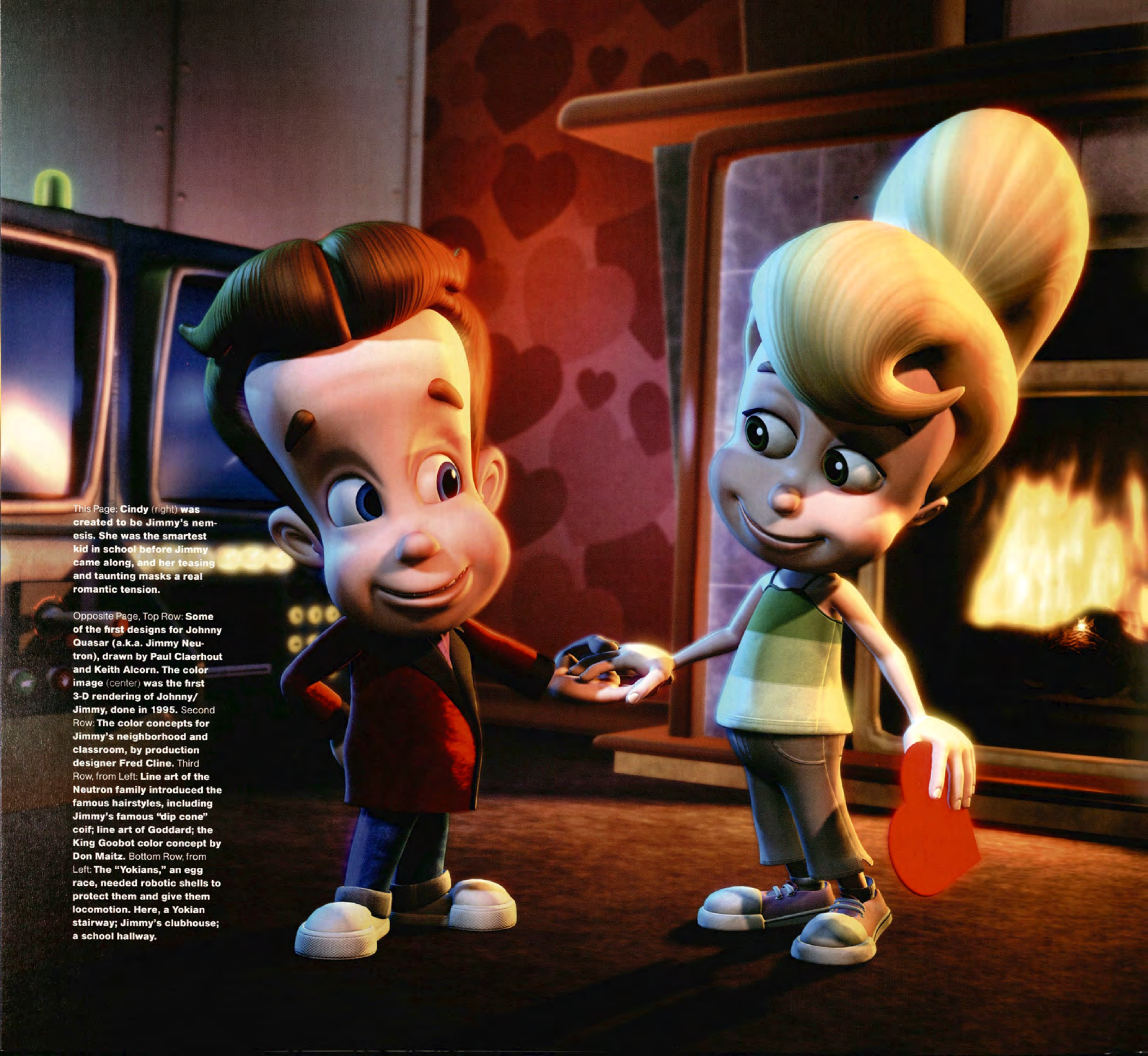
Steve Oedekerk: Albie kept asking me, "Will it work? Will it work?" He was so blown away that he said, "Hey, do you want to make a movie out of this first? We could take it to Paramount!" What else could I say except, "Well, let's take a leap!" The only Nickelodeon model at that time was something that had already been successful on TV being made into a movie.

John Davis: The movie we made, *Jimmy Neutron: Boy Genius*, became a hit and was nominated for an Academy Award. Our first film! Jimmy was starting to become a huge, instant franchise even while we were ramping up for the TV series.

Jed Spingarn, Co-Executive Producer: One funny thing about the *Jimmy Neutron* TV series was that none of the writers knew much about science, so we'd have to fake it as best as possible. We found that the word "transducer" was very important. Whenever we were stuck for a word, we would throw "transducer" in and every-one would be happy. Or, we would add a number to the end of an invention, so that "The Slime Drill" became "The Slime Drill 9000."

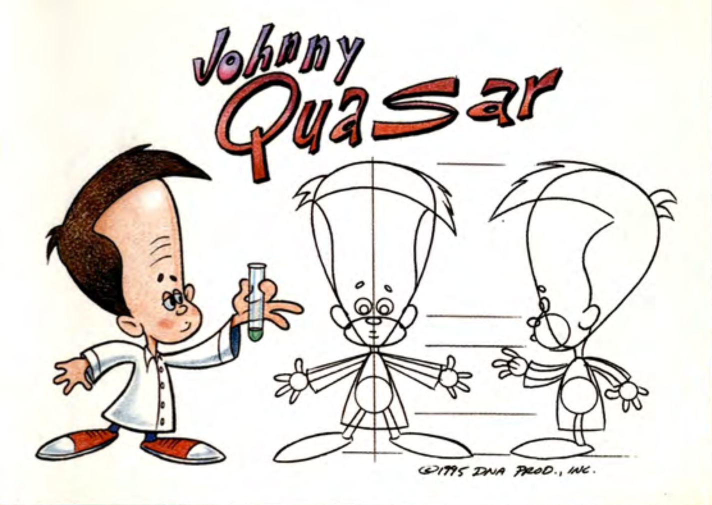
John Davis: *The Adventures of Jimmy Neutron, Boy Genius* was the first computer-generated show Nickelodeon had ever done. It was a completely different look and medium. I gave it a 1950s retro feel, with spaceships that aren't shiny white metal things but brightly colored with big red nose cones and flaming tailpipes. I even called the town Retroville. That sort of style works nicely with computer-generated animation and can be very colorful.

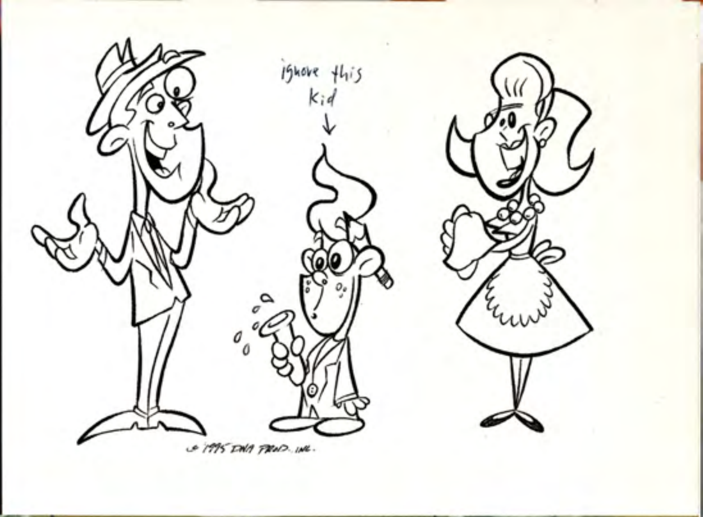
On a creative level, *The Adventures of Jimmy Neutron, Boy Genius* was a good fit for Nickelodeon because it had a lot of action, but at the same time it had morals and characters you could really care about. I wanted to see Jimmy happy, but sometimes I wanted to see him sad. The show was emotional, but also funny. A typical episode had a little bit of everything, so you felt as if you had a total experience. That, I believe, is what made *The Adventures of Jimmy Neutron, Boy Genius* work.



This Page: **Cindy** (right) **was created to be Jimmy's nemesis. She was the smartest kid in school before Jimmy came along, and her teasing and taunting masks a real romantic tension.**

Opposite Page, Top Row: **Some of the first designs for Johnny Quasar (a.k.a. Jimmy Neutron), drawn by Paul Claerhout and Keith Alcorn. The color image** (center) **was the first 3-D rendering of Johnny/Jimmy, done in 1995.** Second Row: **The color concepts for Jimmy's neighborhood and classroom, by production designer Fred Cline.** Third Row, from Left: **Line art of the Neutron family introduced the famous hairstyles, including Jimmy's famous "dip cone" coif; line art of Goddard; the King Goobot color concept by Don Maitz.** Bottom Row, from Left: **The "Yokians," an egg race, needed robotic shells to protect them and give them locomotion. Here, a Yokian stairway; Jimmy's clubhouse; a school hallway.**


Johnny Quasar
©1995 DNA Prod., Inc.


ignore this kid
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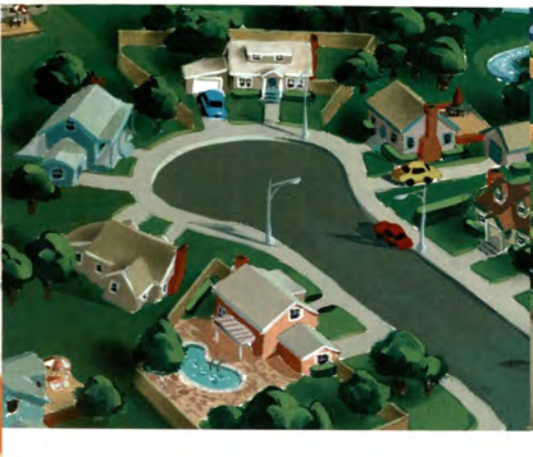

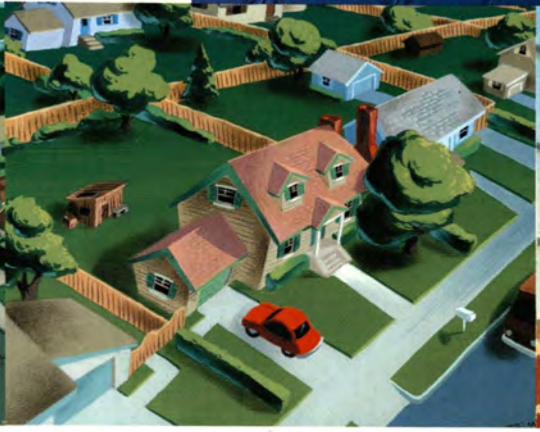

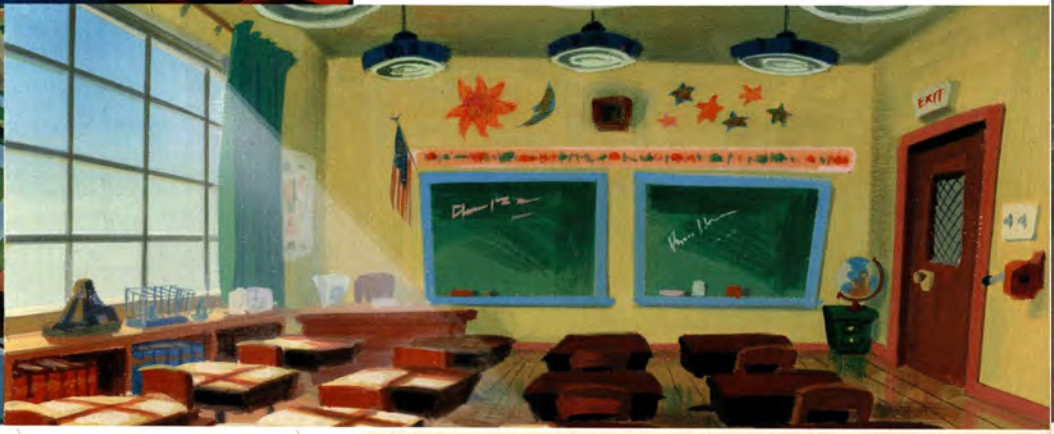
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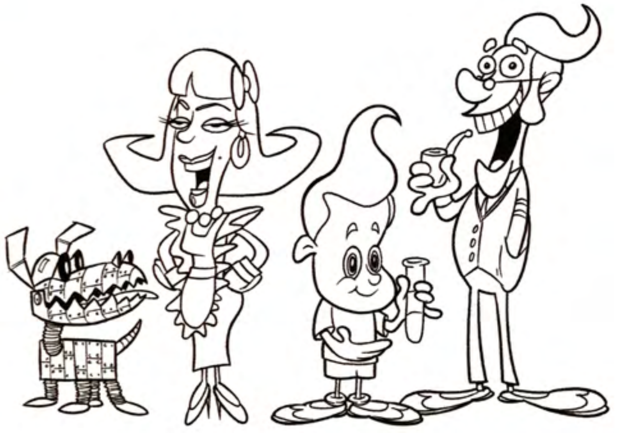
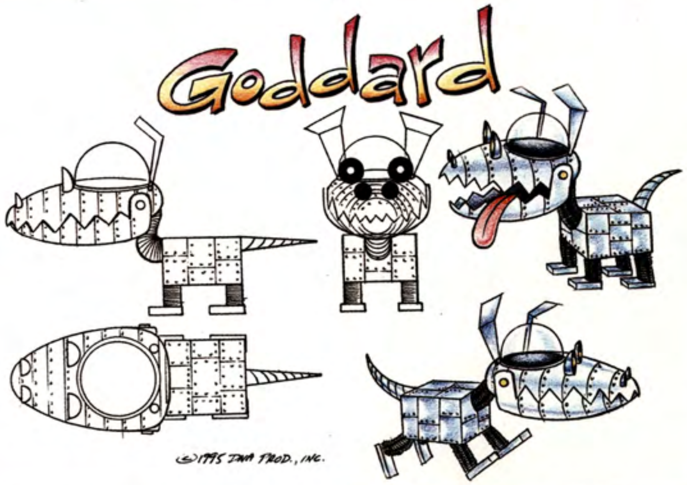
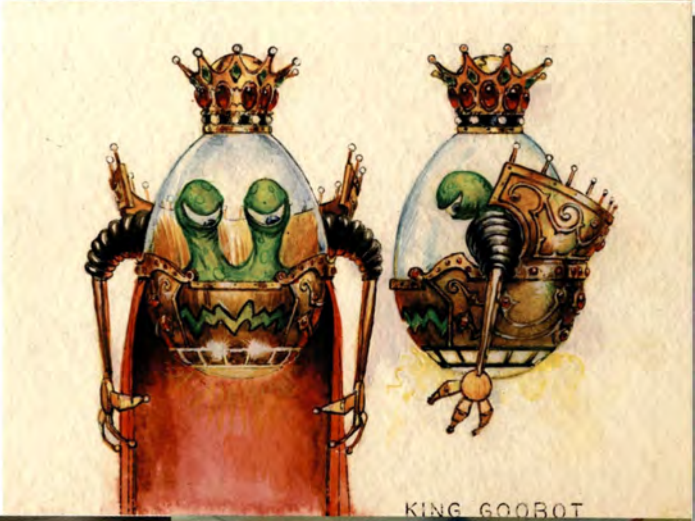
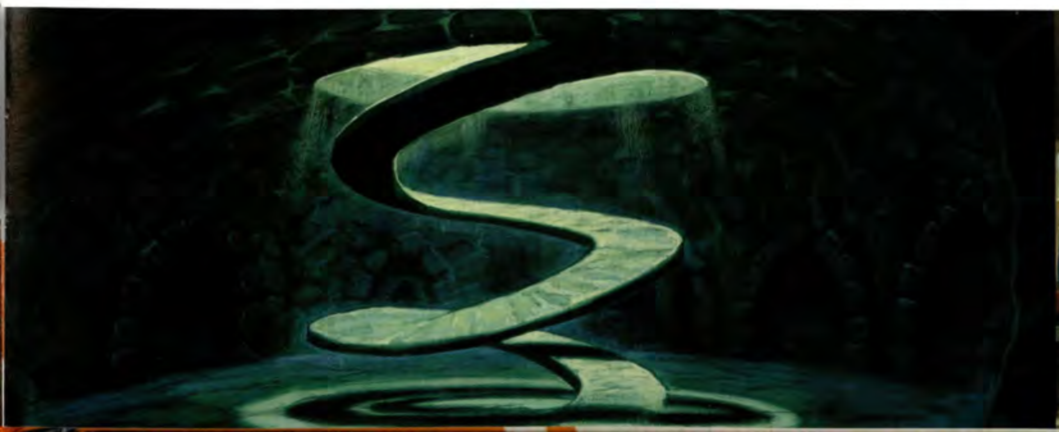
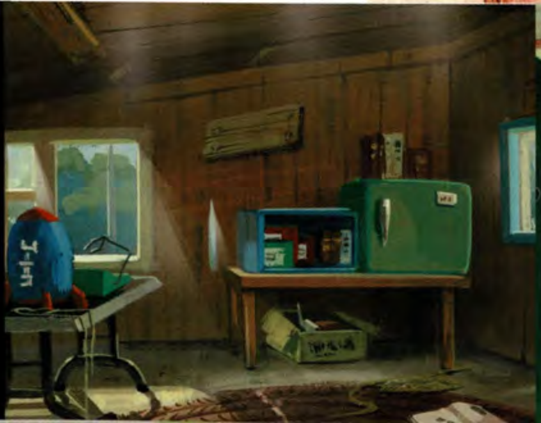
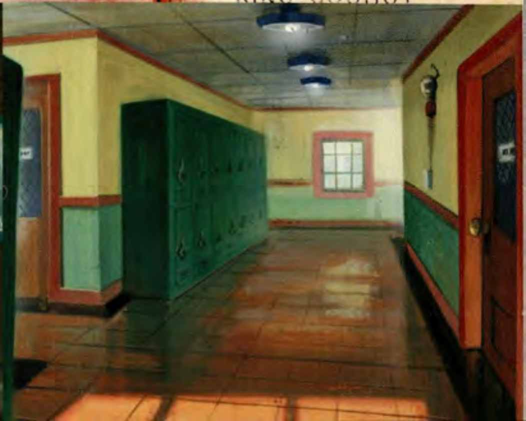



Goddard
©1995 DNA Prod., Inc.


KING GOOBOT







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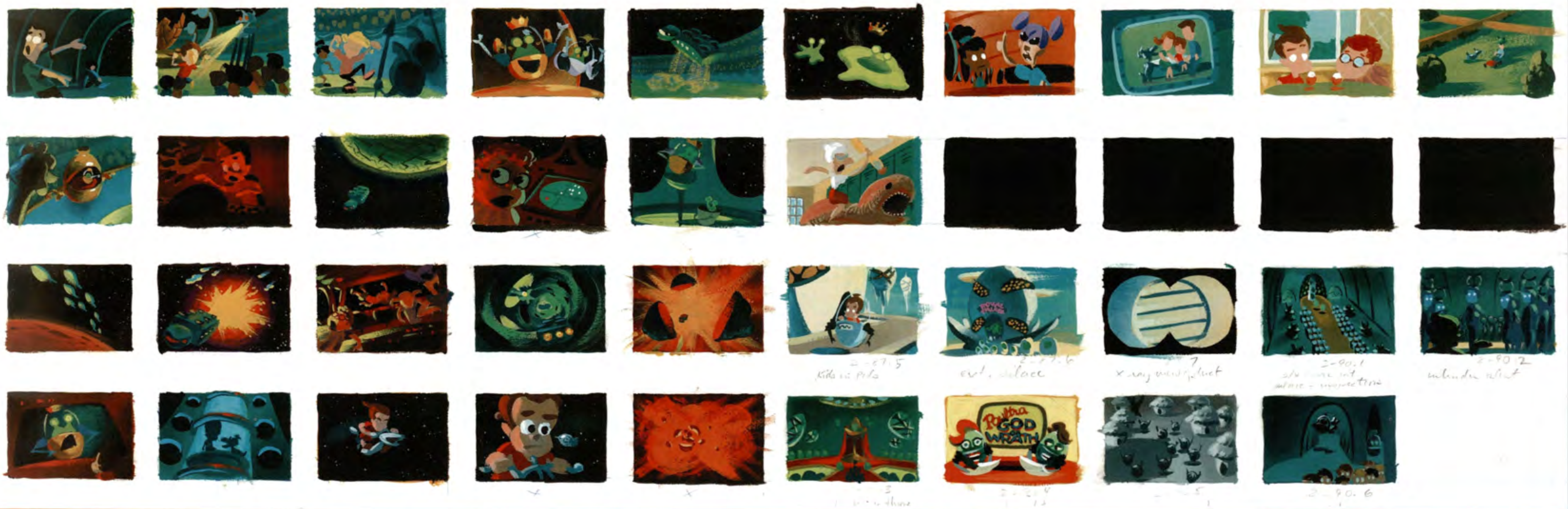
Opposite Page: **Jimmy made his first rocket from corrugated metal pipe and old vacuum cleaners. In the backseat is Carl, Jimmy’s pal and guinea pig, who is based on one of John Davis’s childhood friends.**

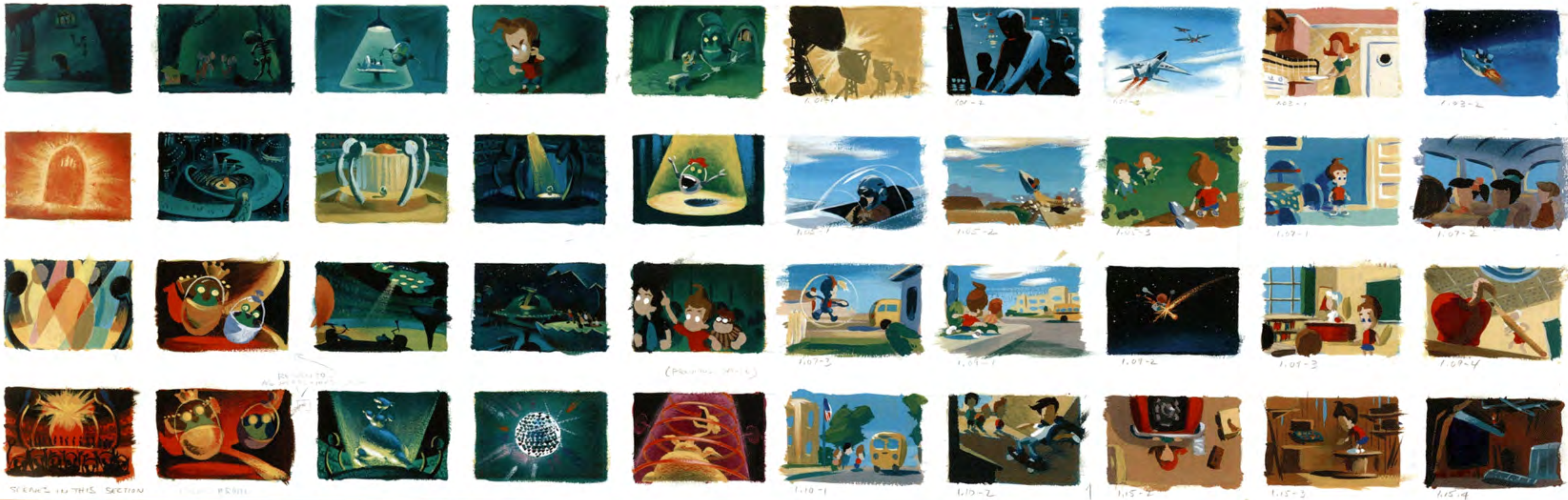
> **“JIMMY NEUTRON IS MY ALTER EGO. HE’S A GENIUS, AND HE GETS TO DO ALL THE THINGS I WANTED TO DO WHEN I WAS A KID.”**

KIDS IN SPACE

2-70.1
2-70.2
1.25-1
1.25-2
1.30-1
1.30-2
1.30-3
1.30-4
2-15.11
2-87.1
2-87.2
2-87.3


2-87.5
2-90.1
2-90.2
2-90.6

Just as a writer uses a script to describe how the action unfolds, an artist uses a color script to show how the story should look. This color script is a collection of quick color paintings that represent all the scenes in the movie. At this stage, the creators decide which colors work best to convey the feel of each scene.


1.03-2
1.05-2
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1.07-3
1.09-2
1.09-3
1.09-4
SCENES IN THIS SECTION
1.10-1
1.10-2
1.15-2
1.15-3
1.15-4

new york
Retroville

“JIMMY NEUTRON *WAS* THE FIRST COMPUTER-GENERATED SHOW NICKELODEON HAD EVER DONE.”

This Page and Opposite Page:
“The look of the show,” says Davis, “has a kind of ’50s retro feeling. It also always has to look like a world that Jimmy would create himself. When it came to creating the characters, we didn’t want characters that were very real looking at all. Keith [Alcorn, one of the show’s creators] and I talked from the very beginning about creating wildly cartoonish characters: big heads and big feet.”

TEENAG
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08
NICKELODEON
MY LIFE AS A
TEENAGE ROBOT™

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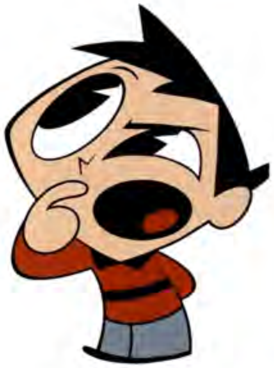
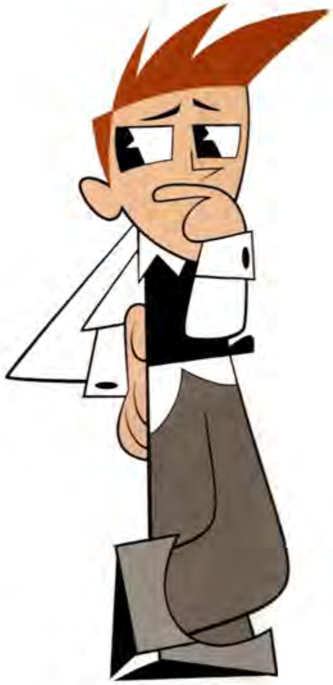
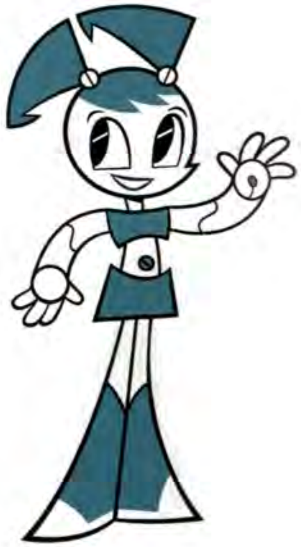
OBOT

/01/03 TO 09/09/05. 40 EPISODES.
CREATED BY ROB RENZETTI

“NO ONE HAD REALLY DONE ANIMATION IN ART DECO STYLE.”







Rob Renzetti, Creator: What made *Teenage Robot* truly different was the way it looked. Alex Kirwan and my designers gave the show what we called a “future deco” look, which means they brought 1930s influences into the designs.

Alex Kirwan, Art Director: We both liked the look of the 1930s Max Fleischer cartoons, and we noticed that no one had really done animation in art deco style. We wanted to see what sort of influence that style could bring to the character designs. We took the “pie cuts” out of the character’s eyeballs, which helped define the genre we were going to use.

Rob Renzetti: We used art deco influences for the architecture and the props, and we tried to get a deco poster feel in all the backgrounds. We made a great-looking and very different world. It’s very sophisticated, but not too sophisticated for kids.

Alex Kirwan: We loved the look of the old *Astroboy* cartoon series, because you can feel all the cool things that you associate with anime and science fiction. One of the things we loved about *Astroboy* was the weird hairstyles that made humans look like cartoon animals or birds. We latched onto that right away.

Rob Renzetti: We tried to translate that look into Nora and Brad, and, to a lesser degree, Tuck.

Alex Kirwan: It was as if we could define the personalities of the characters by giving them hair that resembled cartoon spiders or birds, or maybe even cat ears. It was cool.

Rob Renzetti: That includes Jenny too, who is a robot and has no reason at all to have two ponytails stuck up on her head. We gave her a reason by making them into jets. Originally, the ponytails were supposed to give her a kind of Mickey Mouse silhouette, and, in fact, we often mistakenly called them ears.

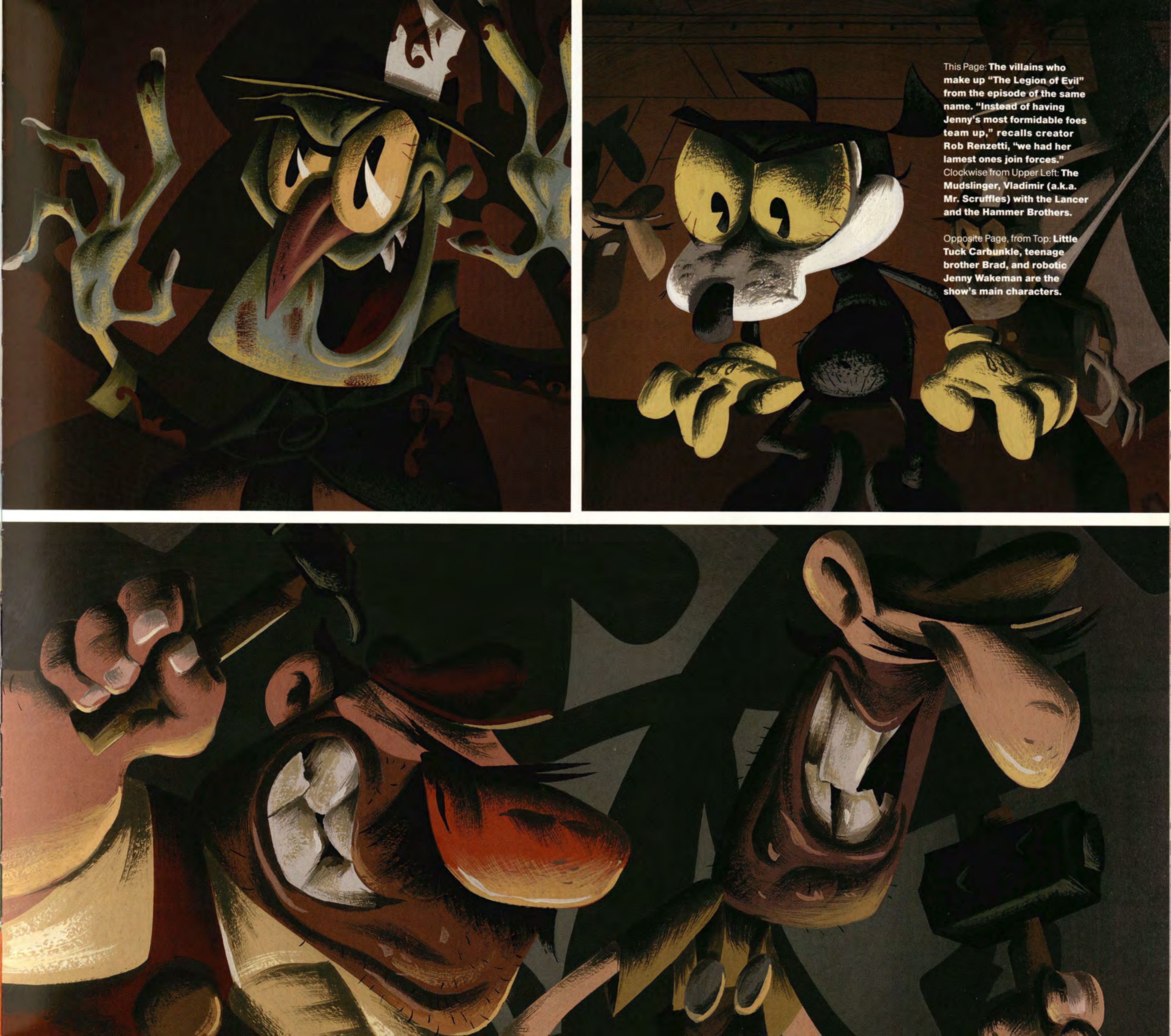
Alex Kirwan: Some things that became important to the production were not part of the show. Every year Nickelodeon holds a Halloween event where the employees bring their children and their friends into the studio.

Rob Renzetti: There’s an ocean of kids—thousands of them.

Alex Kirwan: Each Nick production would build a haunted house, and every year the houses got bigger and the crews more competitive. In our last year we built a giant flying saucer facade over part of our production area, and a cardboard city that the saucer had invaded.

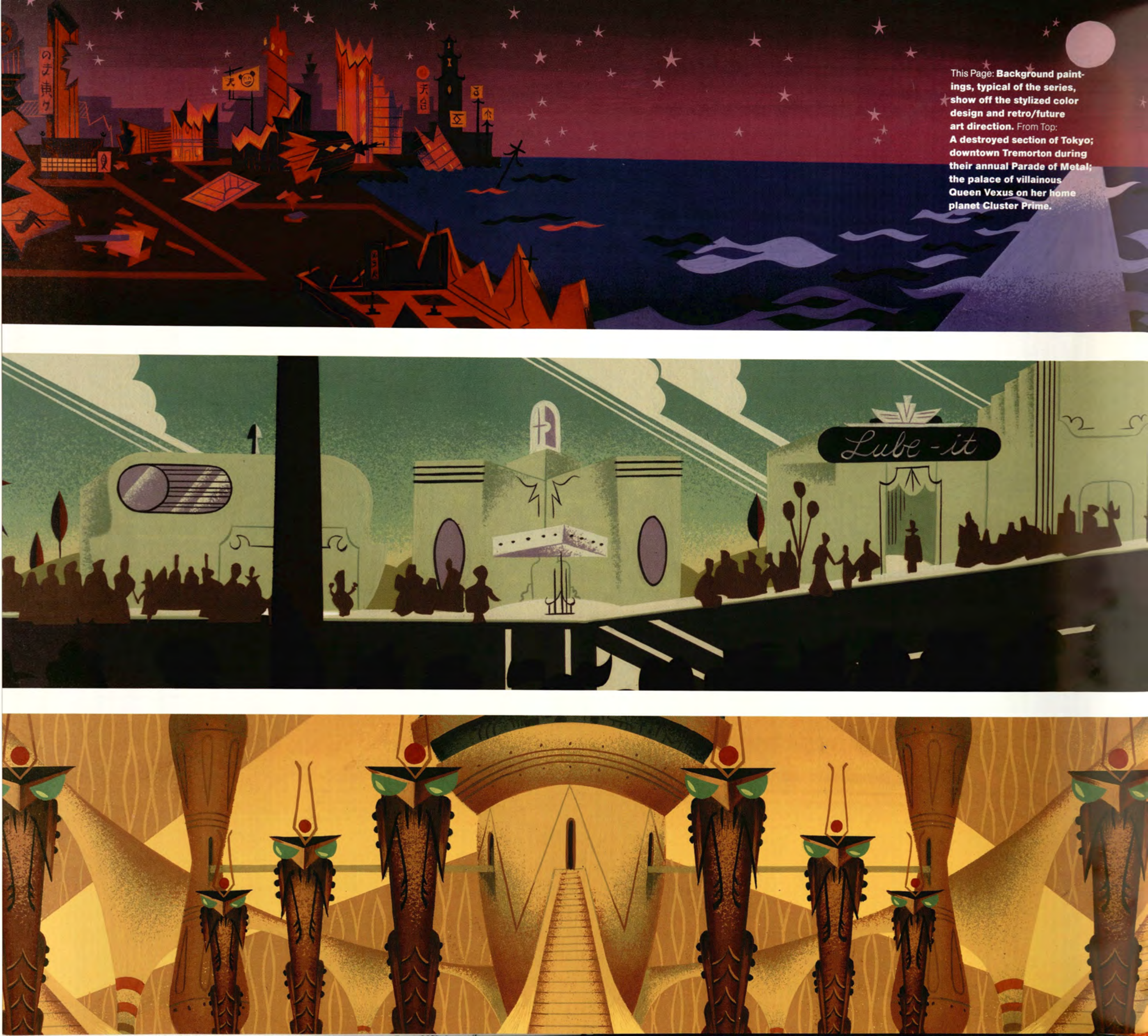
Rob Renzetti: Kids could walk through our demolished city and then into the flying saucer and see aliens. We had an elaborate diorama with Jenny being attacked and electrocuted by aliens, and we built a life-size replica of Queen Vexus with light effects. We had Eartha Kitt, who voiced the character, record some cackling for our replica.

Alex Kirwan: That haunted house was so elaborate that it took quite a chunk out of our production time to build it. A large portion of our crew was not only working hard to meet our show’s deadlines, but also to assemble and paint these cardboard buildings. We took almost as much pride in them as we did in the show, and the kids were just thrilled.

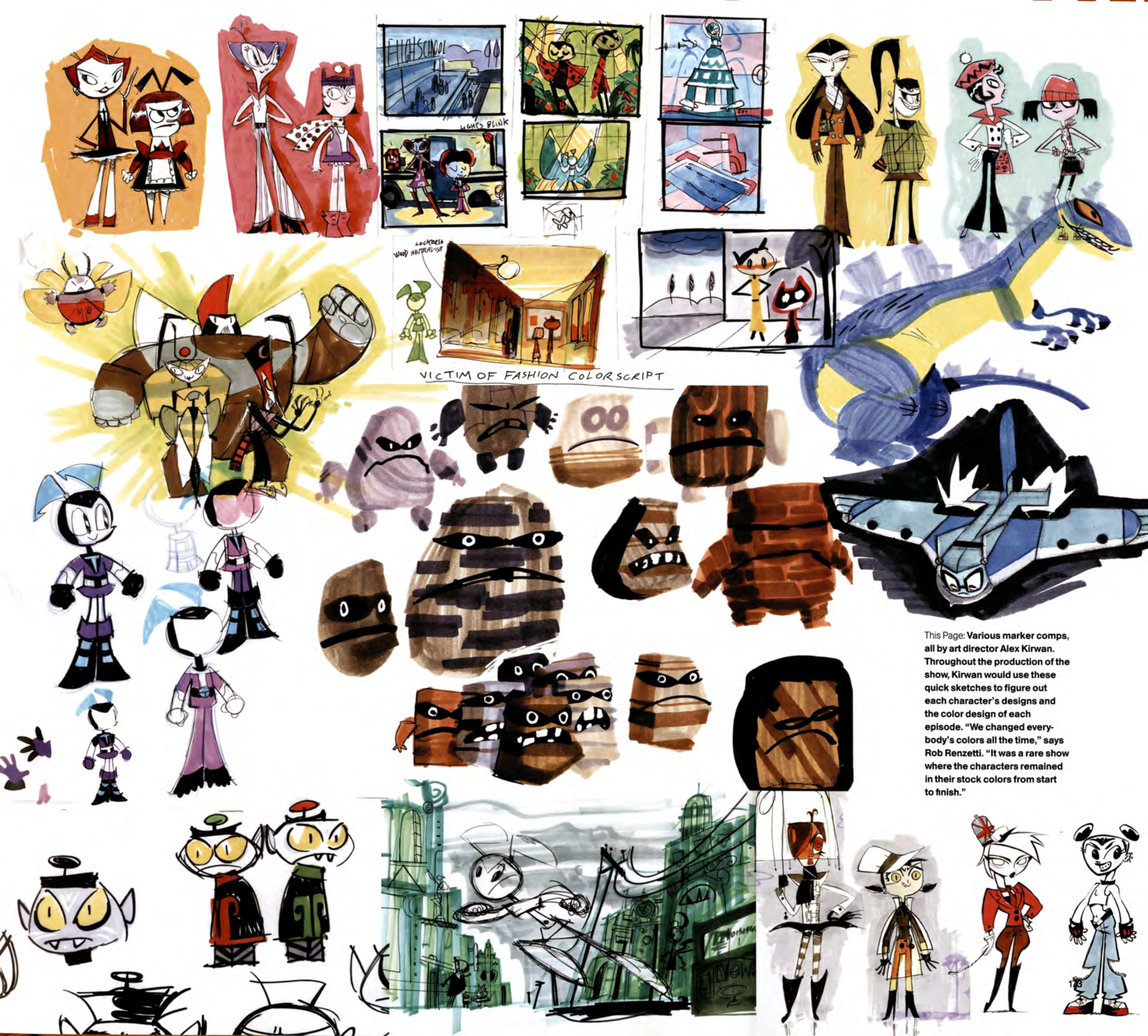


This Page: **The villains who make up "The Legion of Evil" from the episode of the same name. "Instead of having Jenny's most formidable foes team up," recalls creator Rob Renzetti, "we had her lamest ones join forces."** Clockwise from Upper Left: **The Mudslinger, Vladimir (a.k.a. Mr. Scruffles) with the Lancer and the Hammer Brothers.**

Opposite Page, from Top: **Little Tuck Carbunkle, teenage brother Brad, and robotic Jenny Wakeman are the show's main characters.**



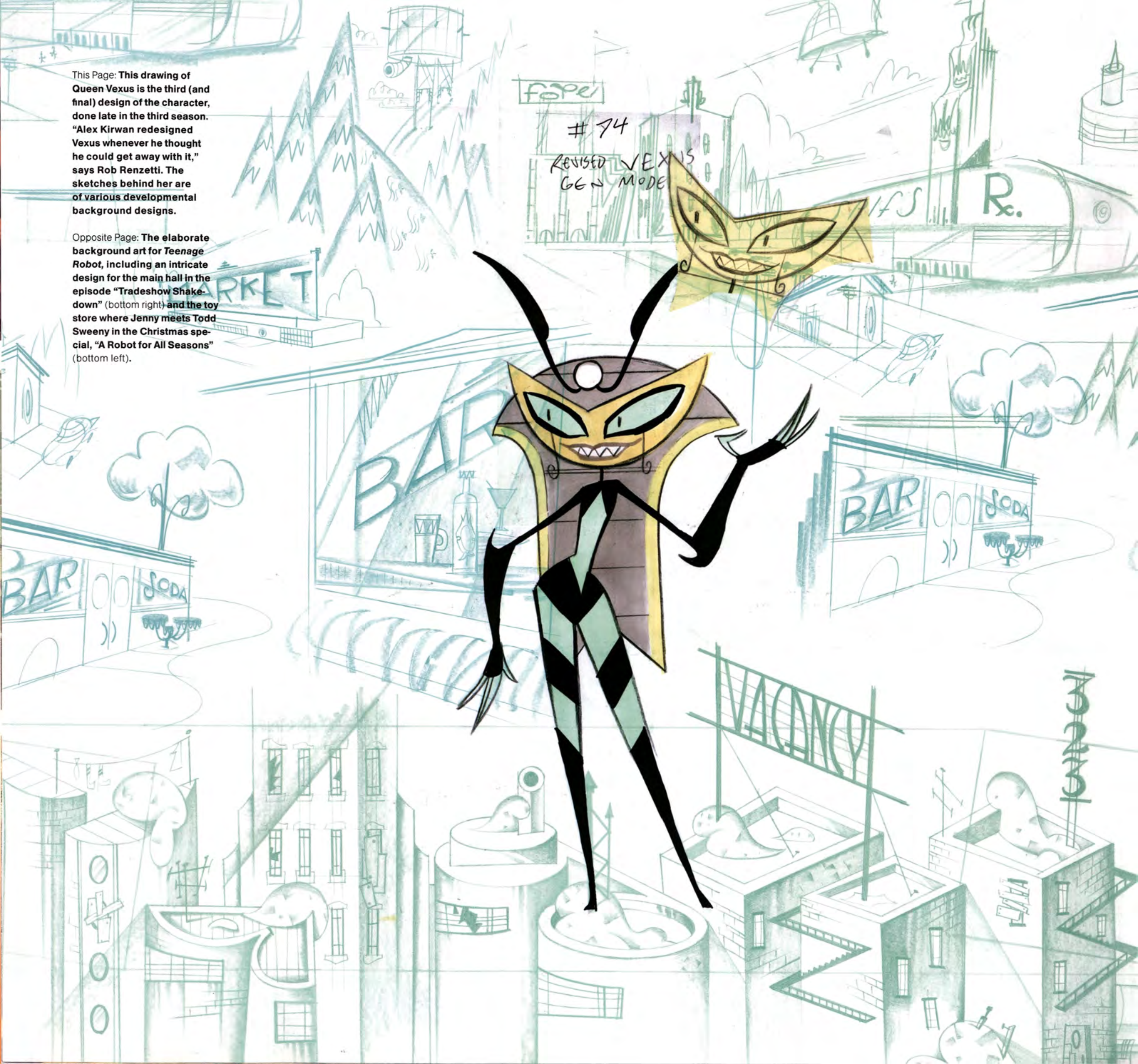
This Page: **Background paintings, typical of the series, show off the stylized color design and retro/future art direction.** From Top: **A destroyed section of Tokyo; downtown Tremorton during their annual Parade of Metal; the palace of villainous Queen Vexus on her home planet Cluster Prime.**


HIGHSCHOOL
LIGHTS BLINK
LOCKERS + WOOD NEUTRAL-ISH
VICTIM OF FASHION COLORSCRIPT

This Page: **Various marker comps, all by art director Alex Kirwan. Throughout the production of the show, Kirwan would use these quick sketches to figure out each character's designs and the color design of each episode. "We changed everybody's colors all the time," says Rob Renzetti. "It was a rare show where the characters remained in their stock colors from start to finish."**

This Page: **This drawing of Queen Vexus is the third (and final) design of the character, done late in the third season. "Alex Kirwan redesigned Vexus whenever he thought he could get away with it," says Rob Renzetti. The sketches behind her are of various developmental background designs.**

Opposite Page: **The elaborate background art for *Teenage Robot*, including an intricate design for the main hall in the episode "Tradeshow Shakedown"** (bottom right) **and the toy store where Jenny meets Todd Sweeny in the Christmas special, "A Robot for All Seasons"** (bottom left).



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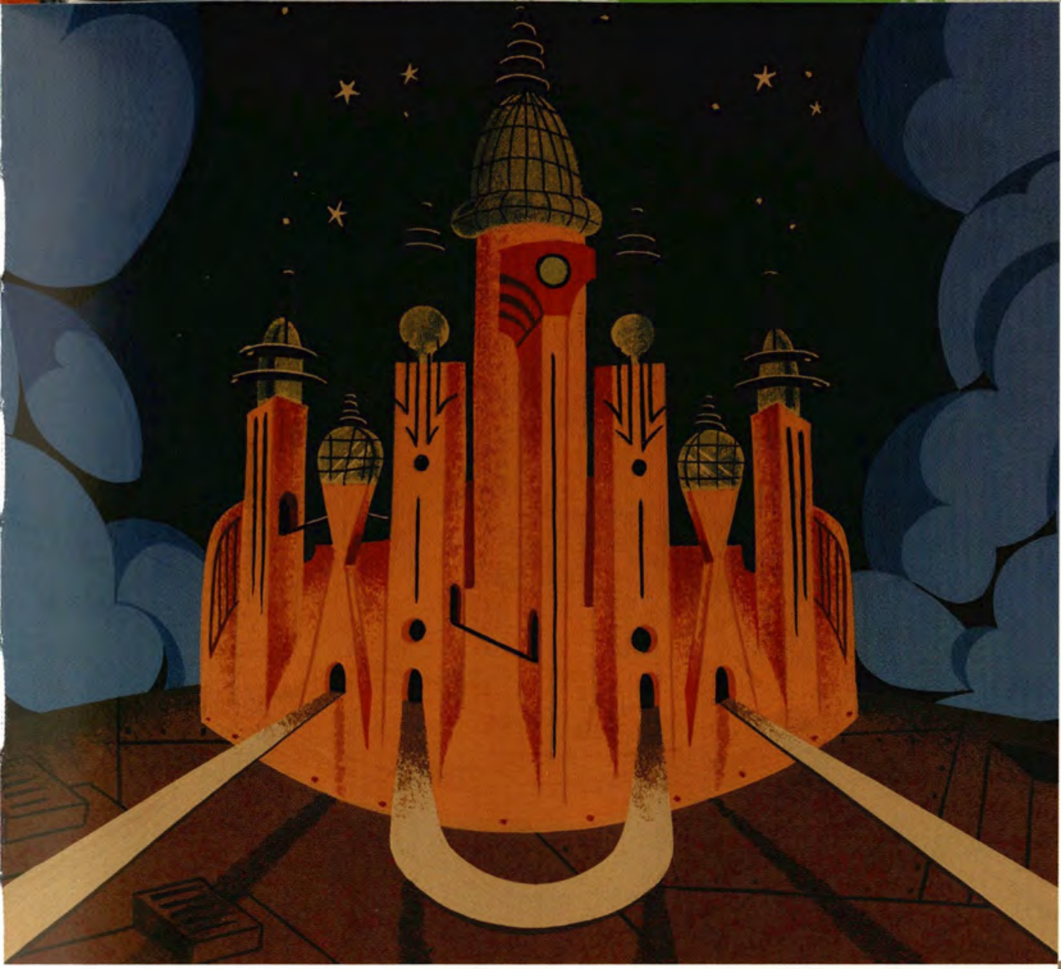

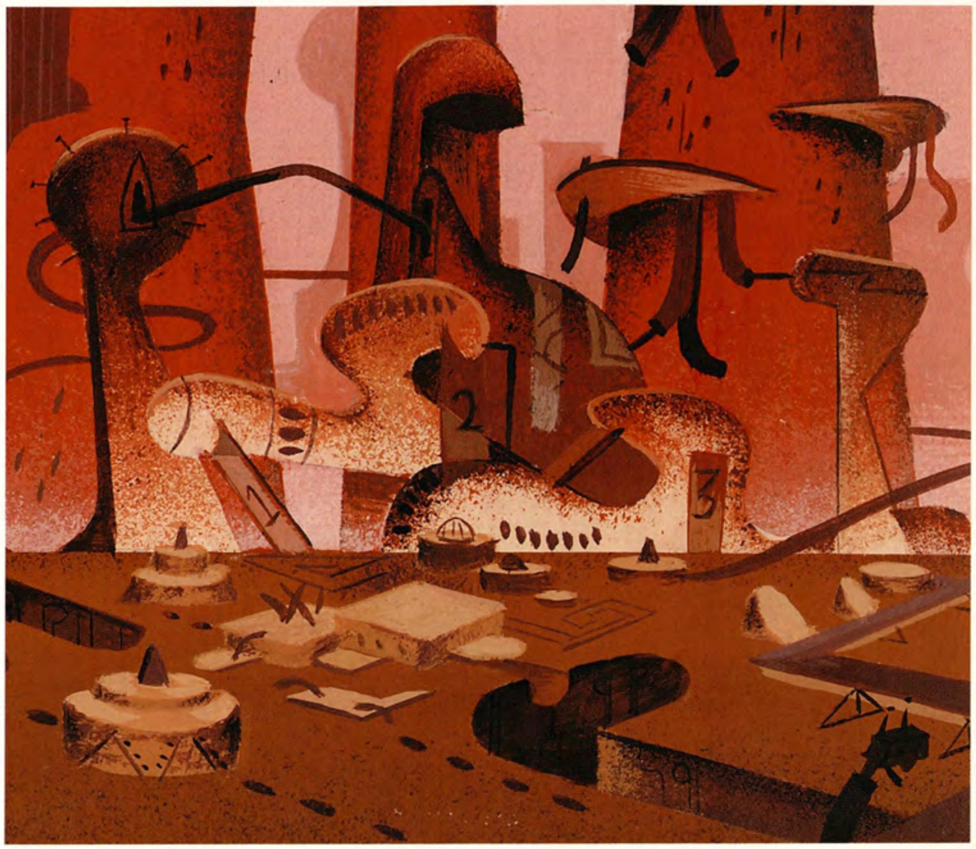
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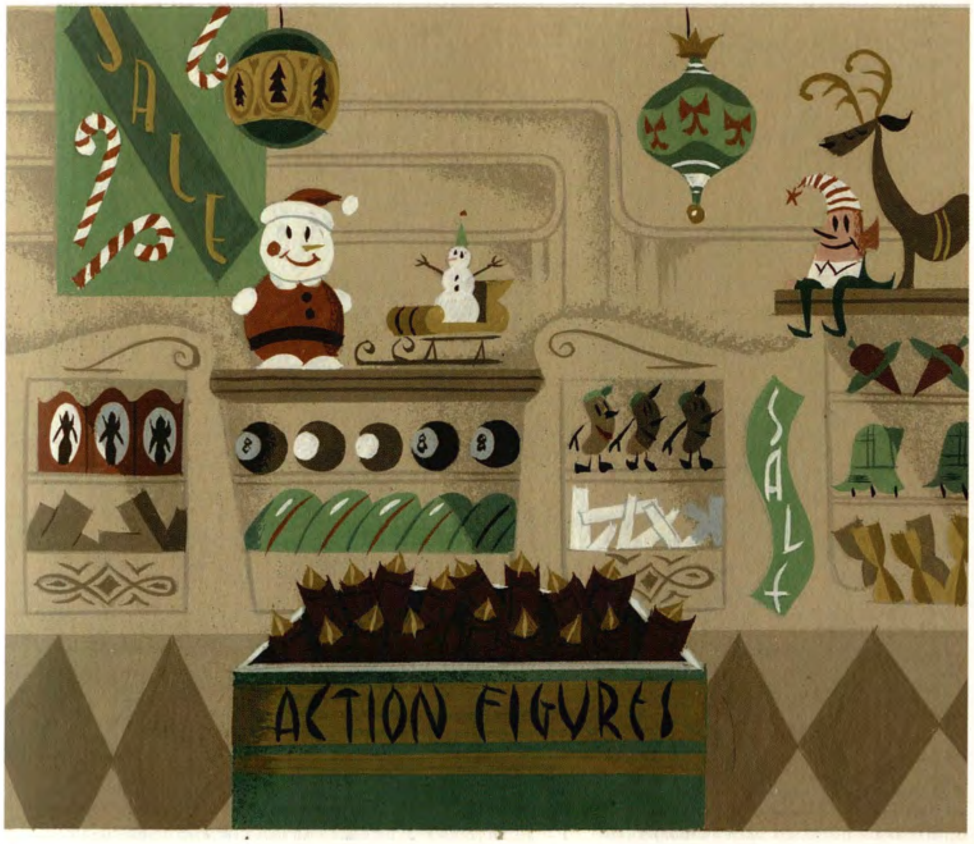
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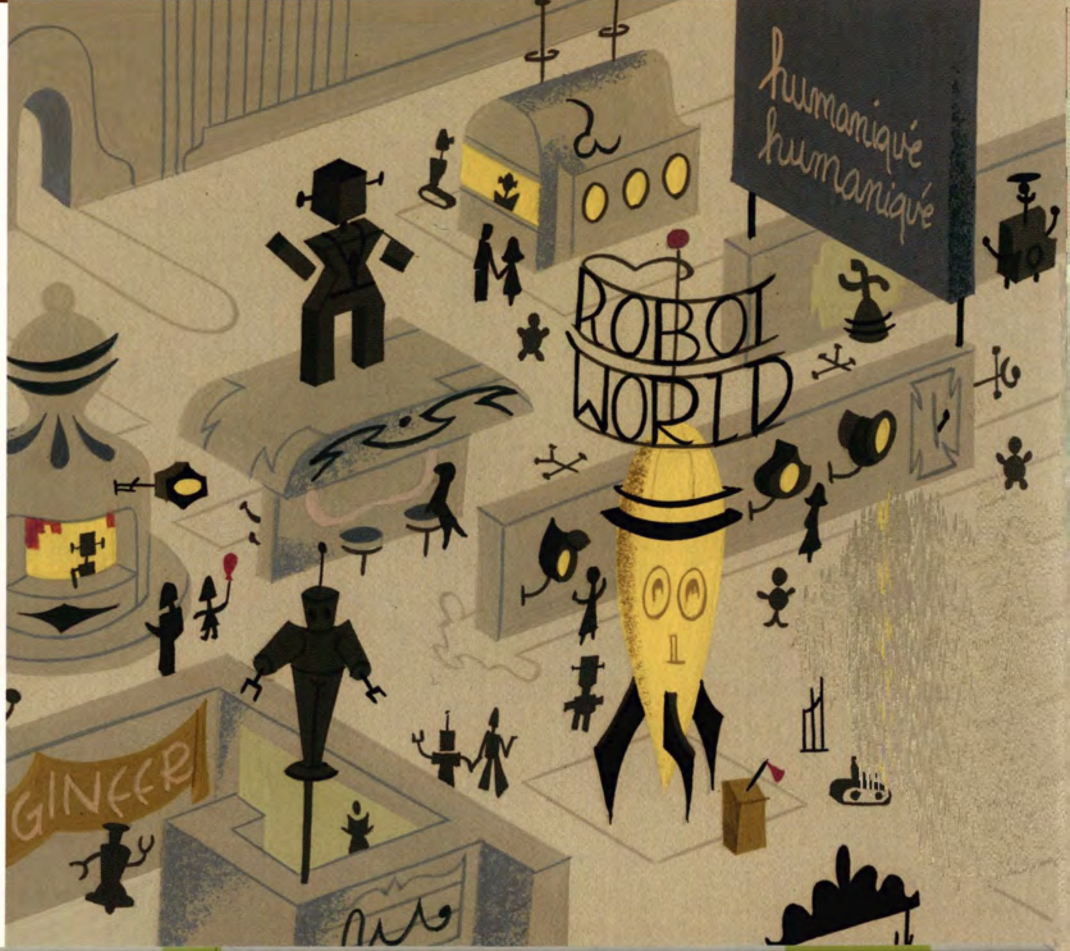
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NICKELODEON
ALL GROWN UP!

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VN UP

3 TO 11/25/06. 55 EPISODES.

ARLENE KLASKY, GABOR CSUPO

“WE DECIDED TO SHOW THAT SOME KIDS ARE AFRAID TO GROW UP AND LEAVE CHILDHOOD BEHIND.”

Eryk Casemiro, SVP, Creative Affairs, Klasky–Csupo: *Rugrats* hit its tenth anniversary, and Nickelodeon decided to do a special to celebrate that event. We had done a number of *Rugrats* holiday specials and two movies, but this time there would be a new concept. The studio came up with the idea of having the kids fantasize that they are ten years older. Kate Boutilier and I crafted a one-hour special in which the kids, after seeing a science fiction movie, create a scenario where they're ten years older. It was a major event for Nickelodeon, and they wanted a big unveiling of what these kids would become as they grew up.

Margie Cohn, EVP, Development and Original Programming, Nickelodeon: We were actually looking for a spin-off from *Rugrats*. The show was so popular that we asked Klasky-Csupo to create a new series to entertain the next generation of *Rugrats* fans.

Eryk Casemiro: I have to admit, we all thought that it was weird to see these familiar *Rugrats* characters look older. Tommy with hair! We all had a really hard time with it for a while, but finally the special *All Growed Up* was made, and it was the highest-rated special of all time on Nickelodeon. So it was really no surprise that they said to us, "Wow, let's do a series!"

Margie Cohn: The hour-long special was a phenomenon. It is still the Super Bowl of Nickelodeon ratings for a single show. I think the numbers showed that about 75 percent of kids watching television at that time were watching the show.

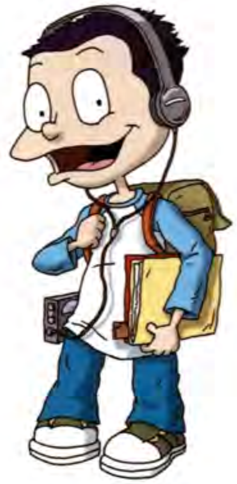
Eryk Casemiro: Depicting the Rugrats ten years later had a built-in curiosity factor, which was part of the special's wild success. I think that the kids who watched the show felt like they knew the characters personally. Suddenly they're seeing what Dil Pickles became when he grew up, and he's the most peculiar kid they've ever seen. The other Rugrats have their own secret fears that perhaps they dropped Dil too many times, or that they had some hand in making him such a weird kid.

Phil and Lil are starting to define themselves as individuals and don't want to be just "the twins." They're having their own growing pains. The audience gets to see Chuckie blossom; he's got braces now and he's a real slacker-type dresser.

Angelica is now a teenager on the verge of turning thirteen and using that to her advantage. She really hasn't changed, except that she's more fashionable. Of course, we still have Grandpa and Spike—who lived to be a hundred, I guess, because you can't get rid of anybody even though it's ten years later.

Margie Cohn: It was a fascinating experiment. *All Grown Up* evoked an almost *Archie* comics sort of feel, in that it had a very innocent spirit. As we developed the series, we decided to show that some kids are afraid to grow up and leave childhood behind.

The Rugrats are some of the most beloved characters on Nickelodeon. We made 176 episodes and have aired the show for more than ten years. That's a lot of time spent with these characters. We wanted *All Grown Up* to be a whole new experience for kids; for them to be surprised by characters they thought they knew inside and out.

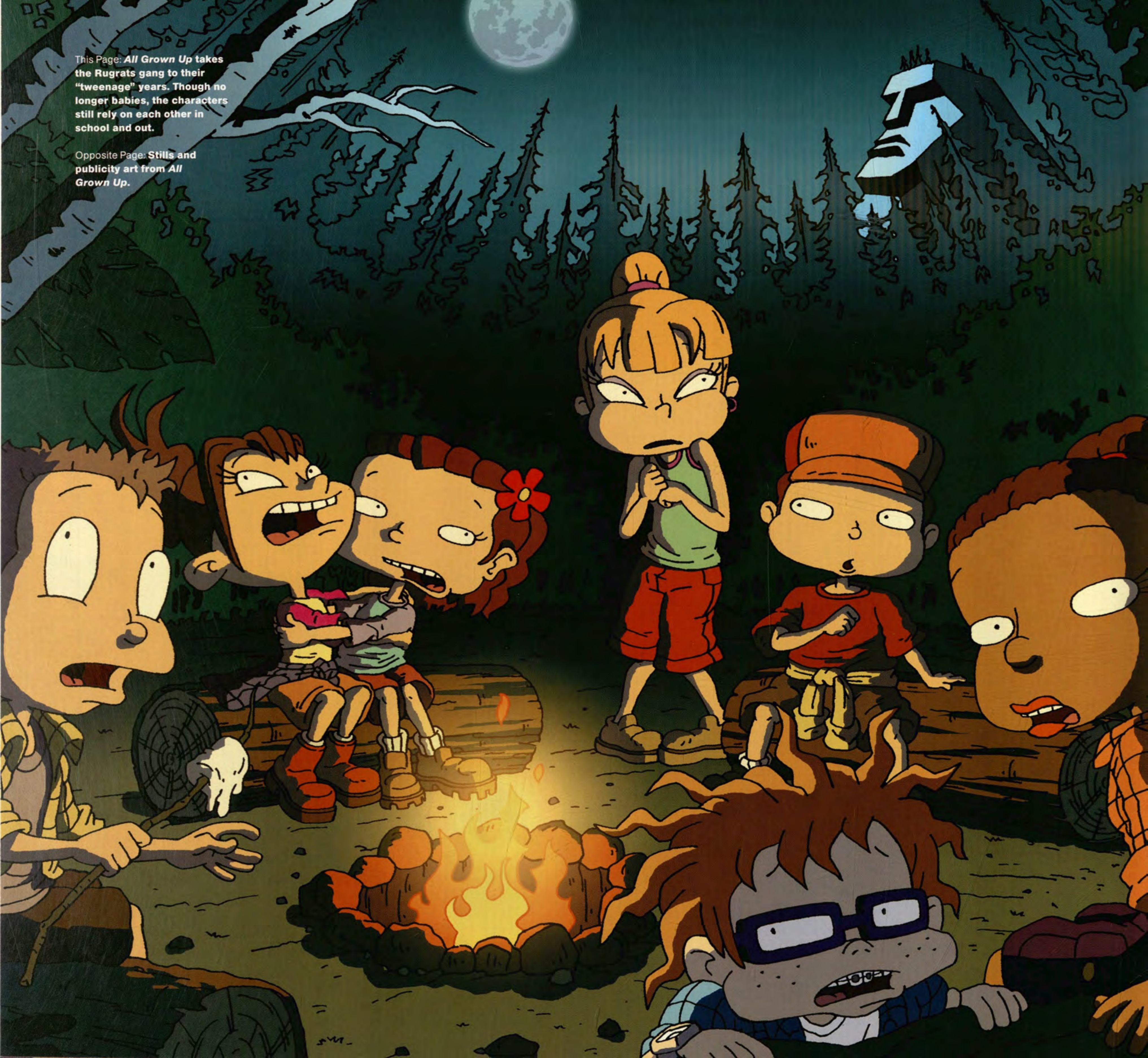


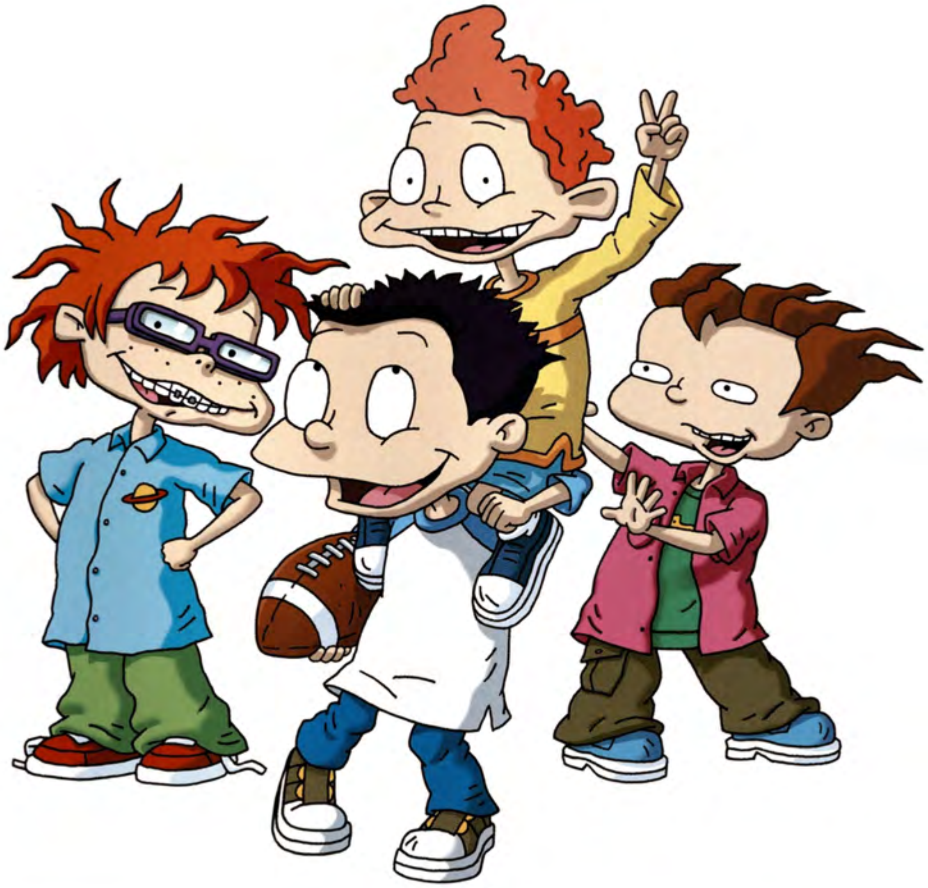
This Page: **Budding filmmaker Tommy Pickles, age ten, as he appears in *All Grown Up*.**

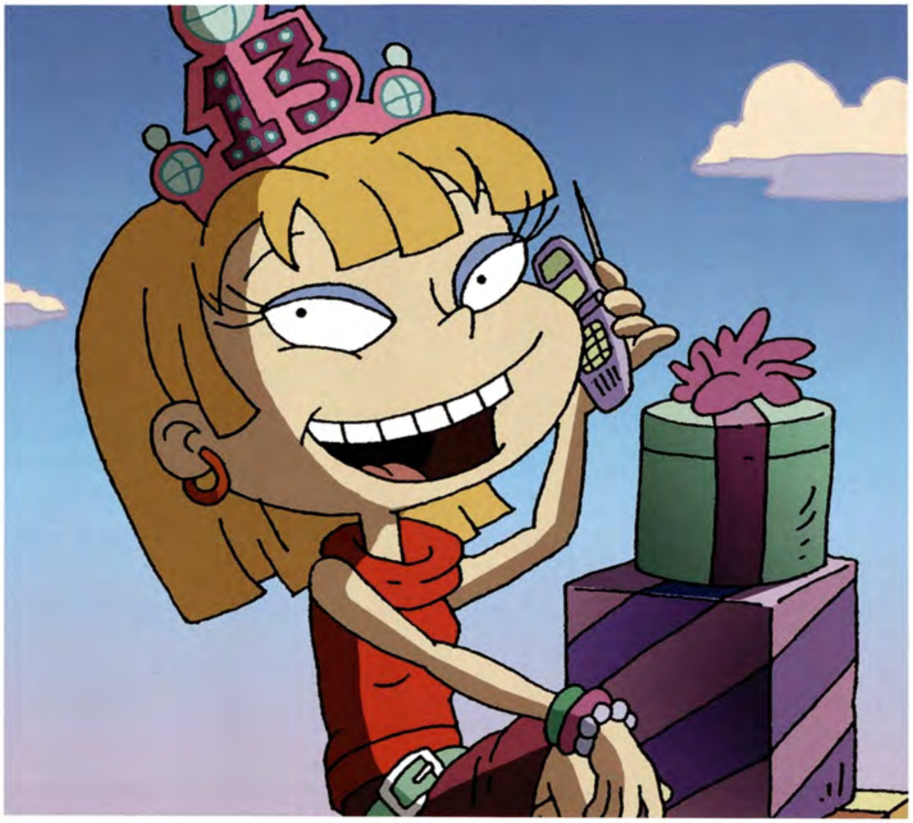
Opposite Page: **The art from the original TV special, *All Growed Up* (2001), featuring, from left, Kimi, Susie, Lil and Phil, Chuckie, and Angelica; in the van, Didi and Betty; on top, Tommy and Dil.**

This Page: ***All Grown Up* takes the Rugrats gang to their "tweenage" years. Though no longer babies, the characters still rely on each other in school and out.**

Opposite Page: **Stills and publicity art from *All Grown Up*.**



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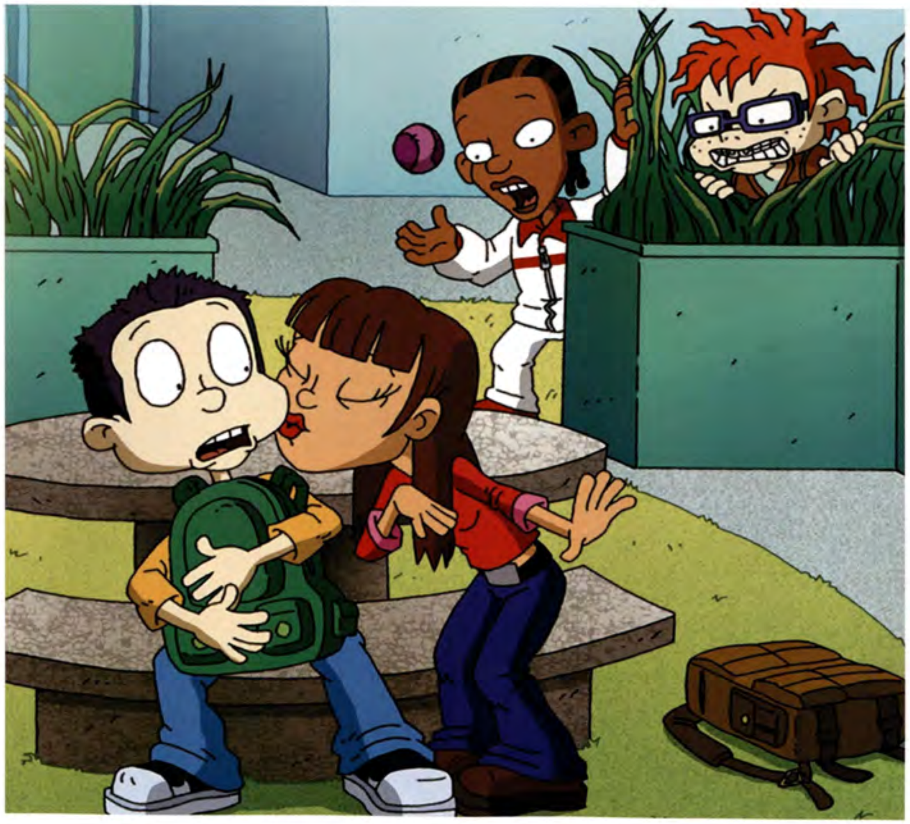
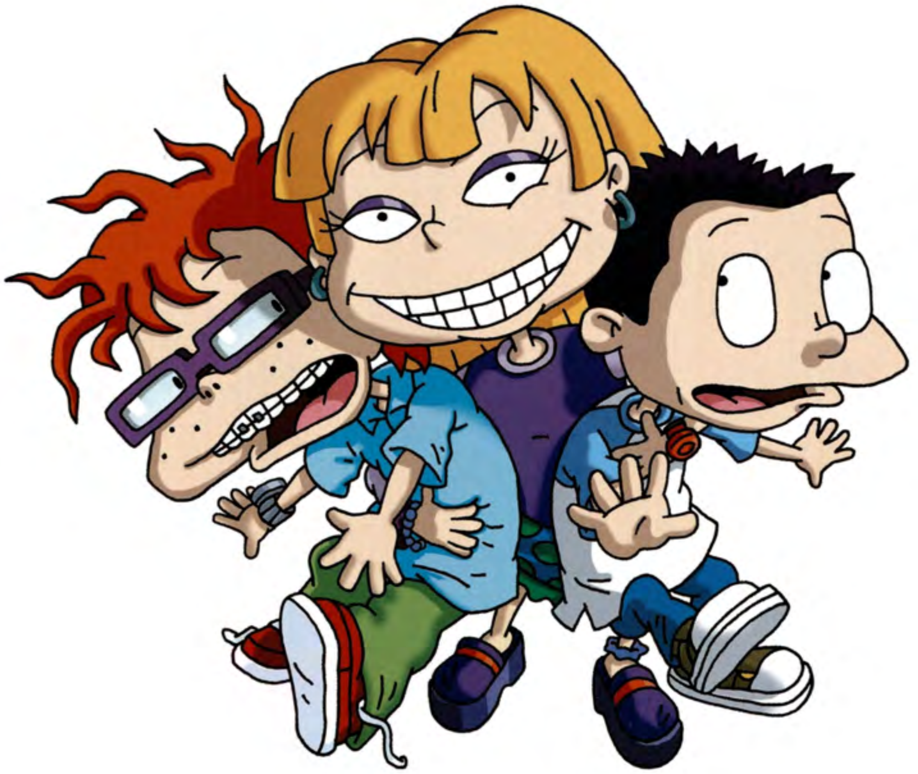
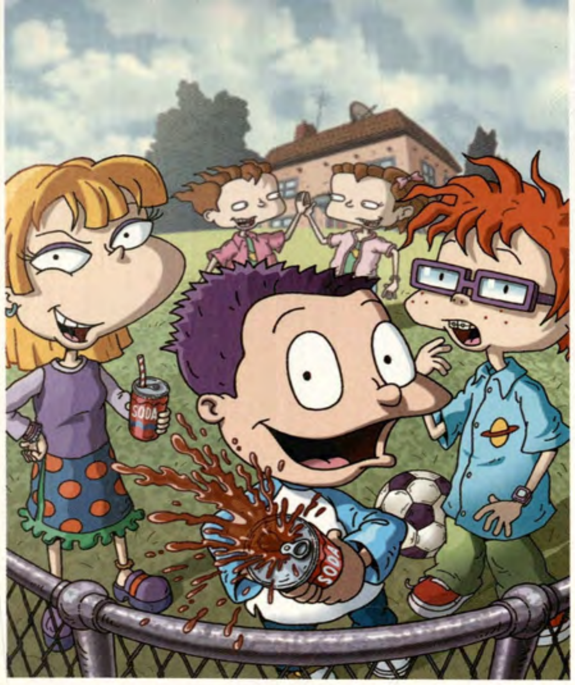
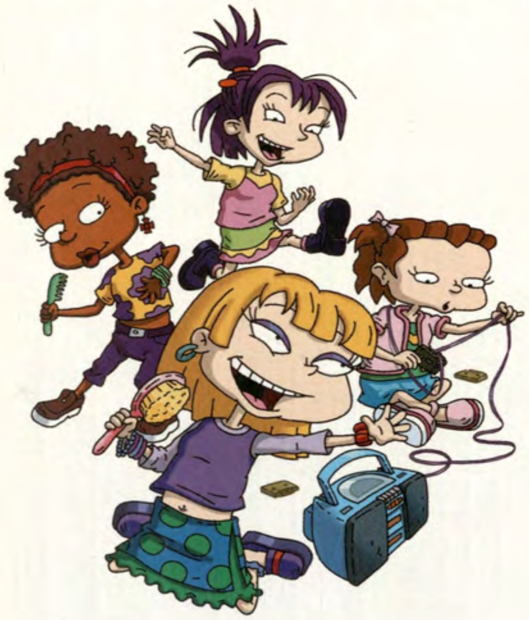
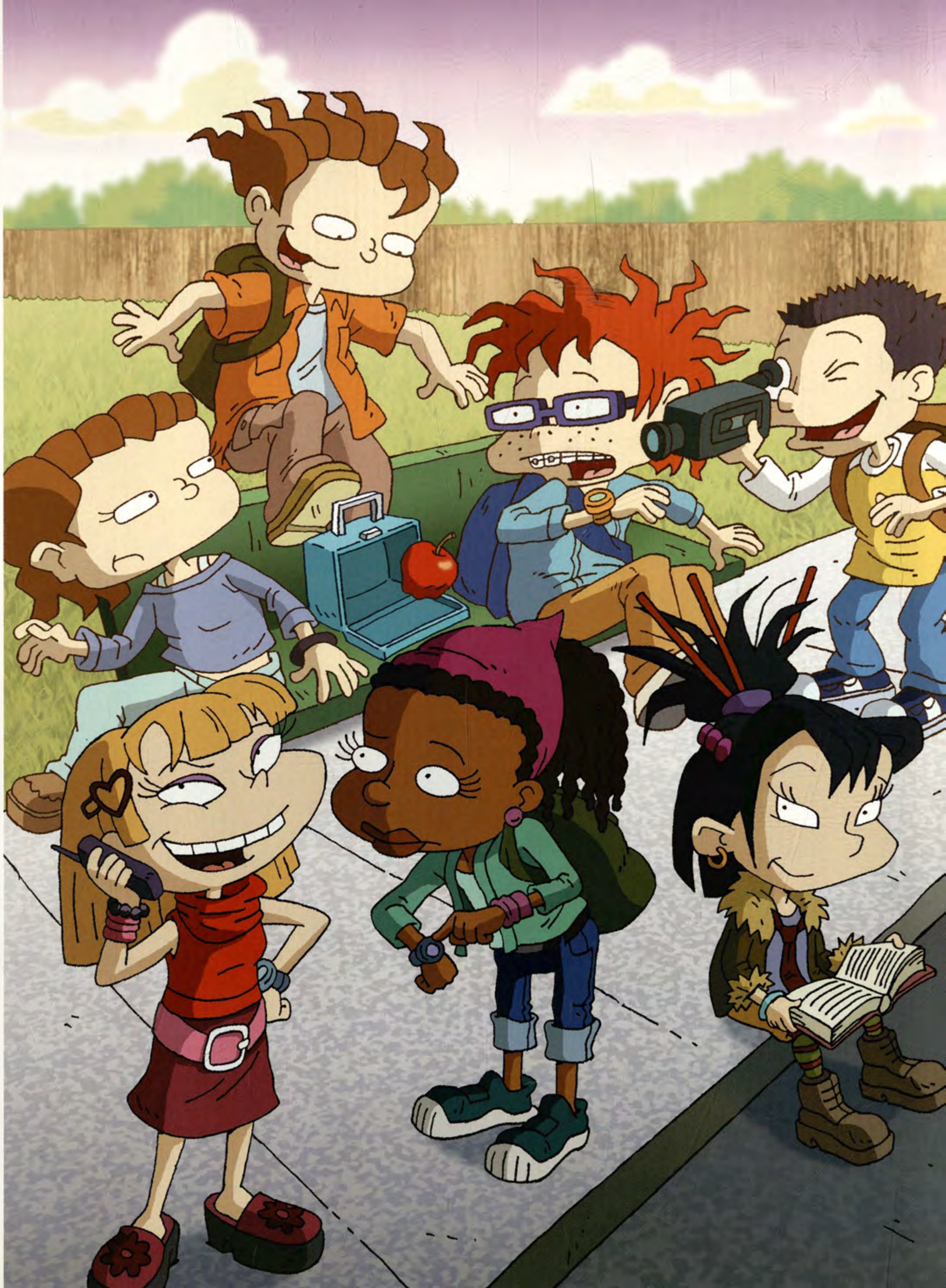


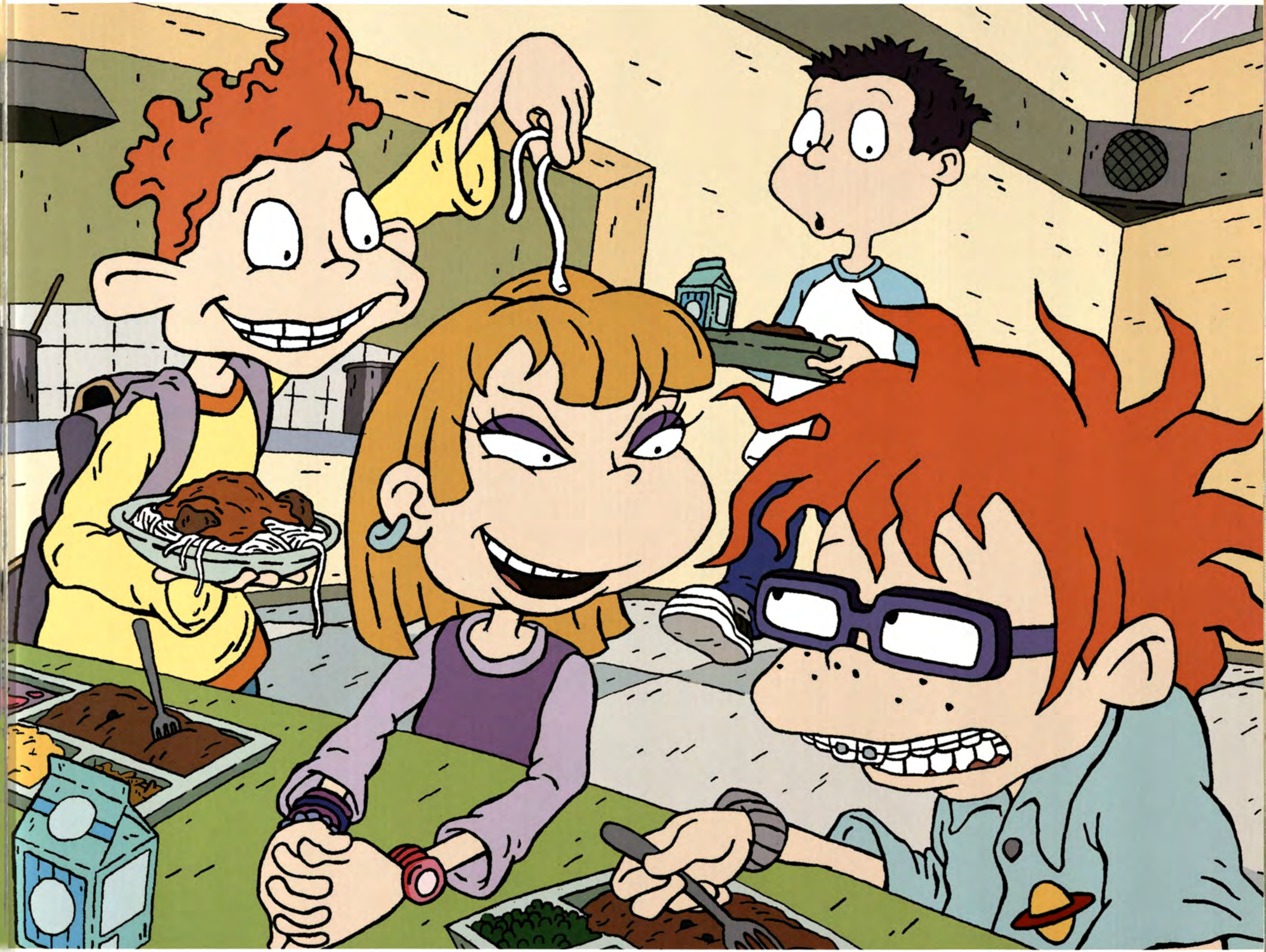








This Page and Opposite Page: **Much of *All Grown Up's* popularity stems from kids' connection to the characters. "In some ways," say Eryk Casemiro, "what was an interesting idea was that some kids are afraid of growing up. They don't know what's on the other side of nine years old. And this show helps make it okay."**



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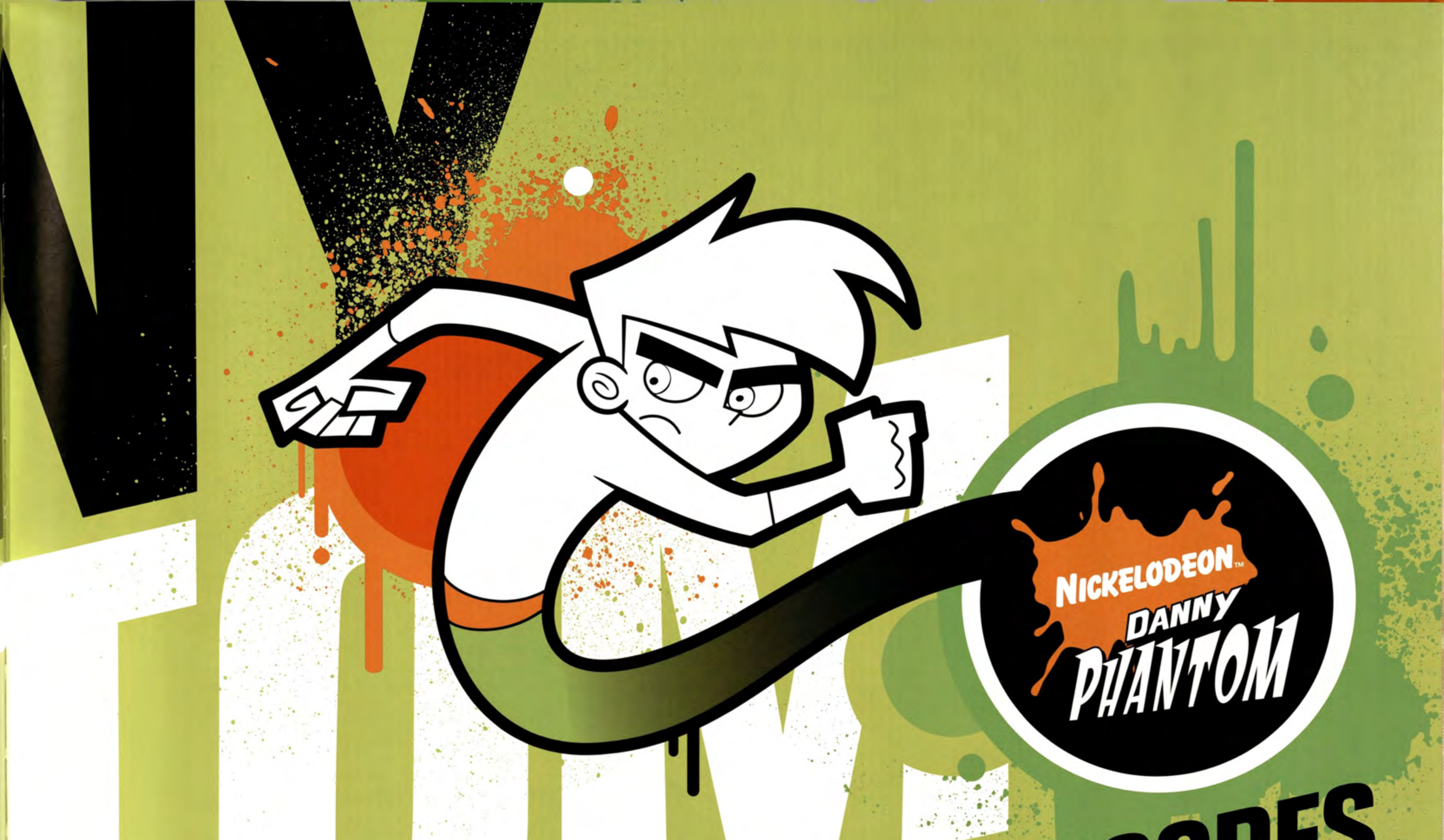
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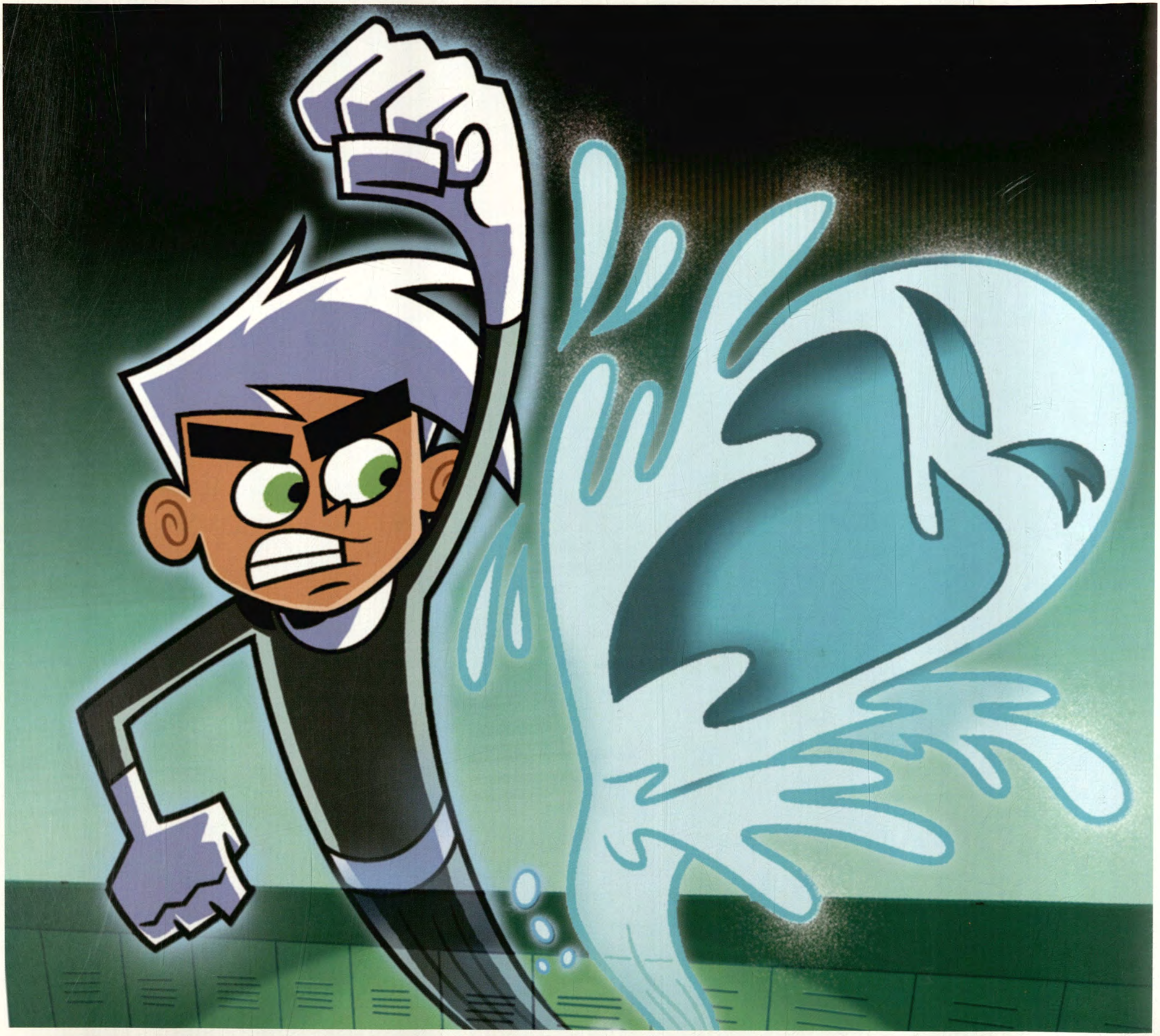
/03/04 TO PRESENT. 53 EPISODES.
CREATED BY BUTCH HARTMAN



“MY PHILOSOPHY HAS ALWAYS BEEN THIS: WRITING IS THE KEY.”

This Page: **The many moods of Danny Fenton, alter ego of superheroic Danny Phantom.**

Opposite Page: **Danny Phantom strikes a protoplasmic villain in a characteristic action pose.**

Butch Hartman, Creator: It all started in a moving van, while driving from Las Vegas with my mom. It was just after New Year's Day in 2001, and my other show, *The Fairly OddParents*, was going along great. I knew that Nickelodeon was looking for a boy's action show. So I thought I'd try to come up with something, even though I really didn't have any ideas at the time.

Well, that February, I went to pick up my mother in Las Vegas, because she wanted to move away from there. I told her that she could stay with me for a while, so I went out to get her. Here I was in a moving van headed out of Vegas, and it's about an eight-hour drive. Soon, Mom and I ran out of things to talk about. So as I was driving, I thought, I'm just going to come up with a show, right here and now.

The first thing that came to mind was Jonny Quest. I love that name! If I could come up with something that cool, just a name that neat, I'd be halfway there. I started thinking, quest, thunder, lightning, power—just all these strong words. I finally fell on “phantom,” which I thought was a very cool word. Now I needed a first name: Billy Phantom, Jimmy Phantom ... Danny Phantom! That was it. By the time I got to L.A., coming on to the 101, I had my idea for a new show.

In October 2001 Albie Hecht took me out to dinner along with Kevin Kay. *The Fairly OddParents* was doing really well, and Albie wanted to pick up more episodes. Then he asked me if I had anything else. I told him that I did have something new, but that I wanted to do a professional presentation for him, because I really didn't have too many drawings or much else for that matter, and I like to be very professional when I pitch.

Margie Cohn, EVP, Development and Original Programming, Nickelodeon: *The Fairly OddParents* was a runaway hit for us, even after just six shows that were repeated and repeated on-air. Albie and Kevin were thinking: a guy like Butch, we just know he has another hit show in him. So they planned a convivial dinner, and the next thing we knew, Butch had a new show.

Butch Hartman: Albie said, “No, no, just tell me what you've got.” “Well, all right,” I told him. “I've got this thing about a kid who's a ghost fighter. He's called Danny Phantom, and he's got ghost powers.” Albie thought about it for a second and asked, “Can you have it by March?” I said I thought I could, and he gave me a pilot right there over dinner!

Kevin Kay, Former EVP, Programming and Production, Nickelodeon: Actually, Albie and I went out there with the intention of saying yes to anything Butch pitched.

Butch Hartman: So now, on top of *The Fairly OddParents*, I've got to hire a whole new crew for *Danny Phantom*, and here's a guy who didn't even have a cartoon two years ago. Originally, I was going to have Danny be a ghost detective with a team of kids working with him. *Danny Phantom and the Spector Detectors!* As we talked it over, though, we decided that we would make Danny a superhero, a kid who had the powers of a ghost.

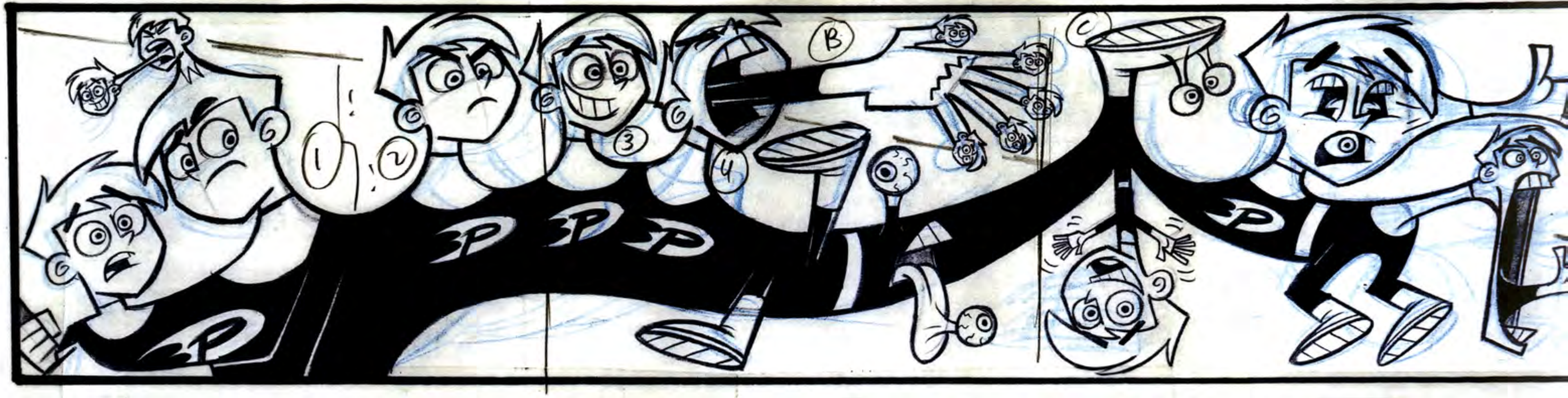
I kept drawing the character over and over, asking myself what unique visual thing this guy should have, and then I finally settled on the white hair. We ended up making him an insecure kid who doesn't know how to use his powers very well at first, so he starts out as kind of a nerd. Gradually, he becomes a confident hero. If you watch *Danny Phantom* from the first episode all the way through, you can see him becoming more confident as the show goes on.

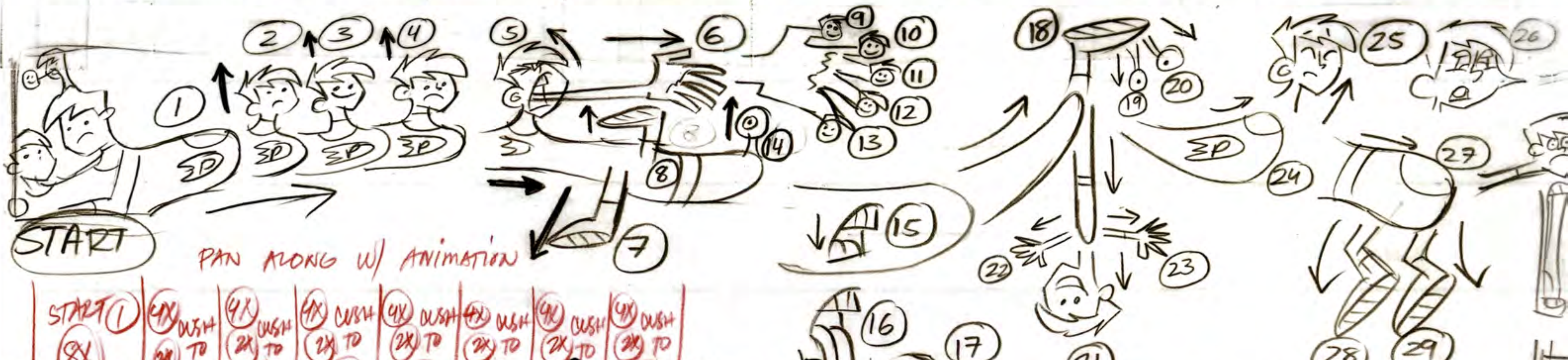
My philosophy has always been this: writing is the key. I don't care how great a show looks or who the artists are. If the story isn't told well, no one is ever going to watch it. I'll take writing over artwork any day, because your stories and your characters have to be strong. If you can create characters that are great, you can put them anywhere and the audience will follow you along. I think that with *Danny Phantom* we've done that, and I look forward to doing it again in a future series.

(CUT) SCENE 47

Page

(A) LONG PAN AS DANNY'S ATTEMPT AT SPLITTING GOES HAY-WIRE.





START
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20
21
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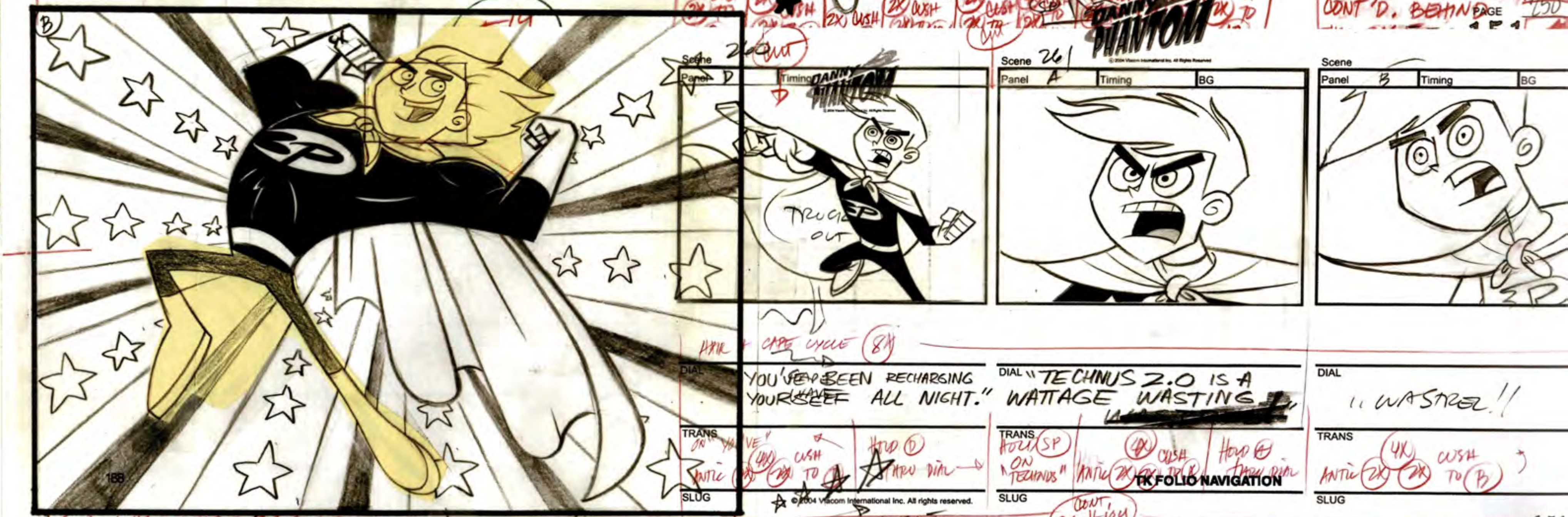
26
27
28
29
PAN ALONG W/ ANIMATION
START (1) (8X)
(4X) CUSH (2X) TO
NOTE: SLUG CONT'D. BEHIND

"DANNY PHANTOM: FULL TIME SUPERHERO!"



(B)
DANNY PHANTOM
Scene 26 (CUT)
Panel D
Timing
TRUCK OUT
Scene 26
Panel A
Timing
BG
Scene
Panel B
Timing
BG
HAIR + CAPE CYCLE (8X)
TRANS
ON "YOU'VE"
ANTIC (2X) (4X) (2X) CUSH TO
HOLD (D) THRU DIAL
HOLD (SP) ON "TECHNUS"
ANTIC (2X) (4X) (2X) CUSH TO
HOLD THRU DIAL
ANTIC (2X) (4X) (2X) CUSH TO (B)
SLUG
CONT. DIAL #104
STARS CYCLE
(6X) HAIR & CAPE (8X) CYCLE
STARS (4X) CYCLE

DIAL "YOU'VE ~~BEEN~~ BEEN RECHARGING YOUR~~SELF~~ ALL NIGHT."

DIAL "TECHNUS 2.0 IS A WATTAGE WASTING [redacted]

DIAL ... WASTREL!!

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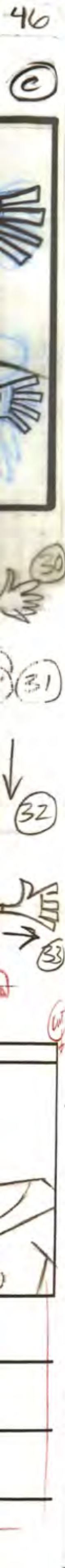
TK FOLIO NAVIGATION

DP# 151


46
©
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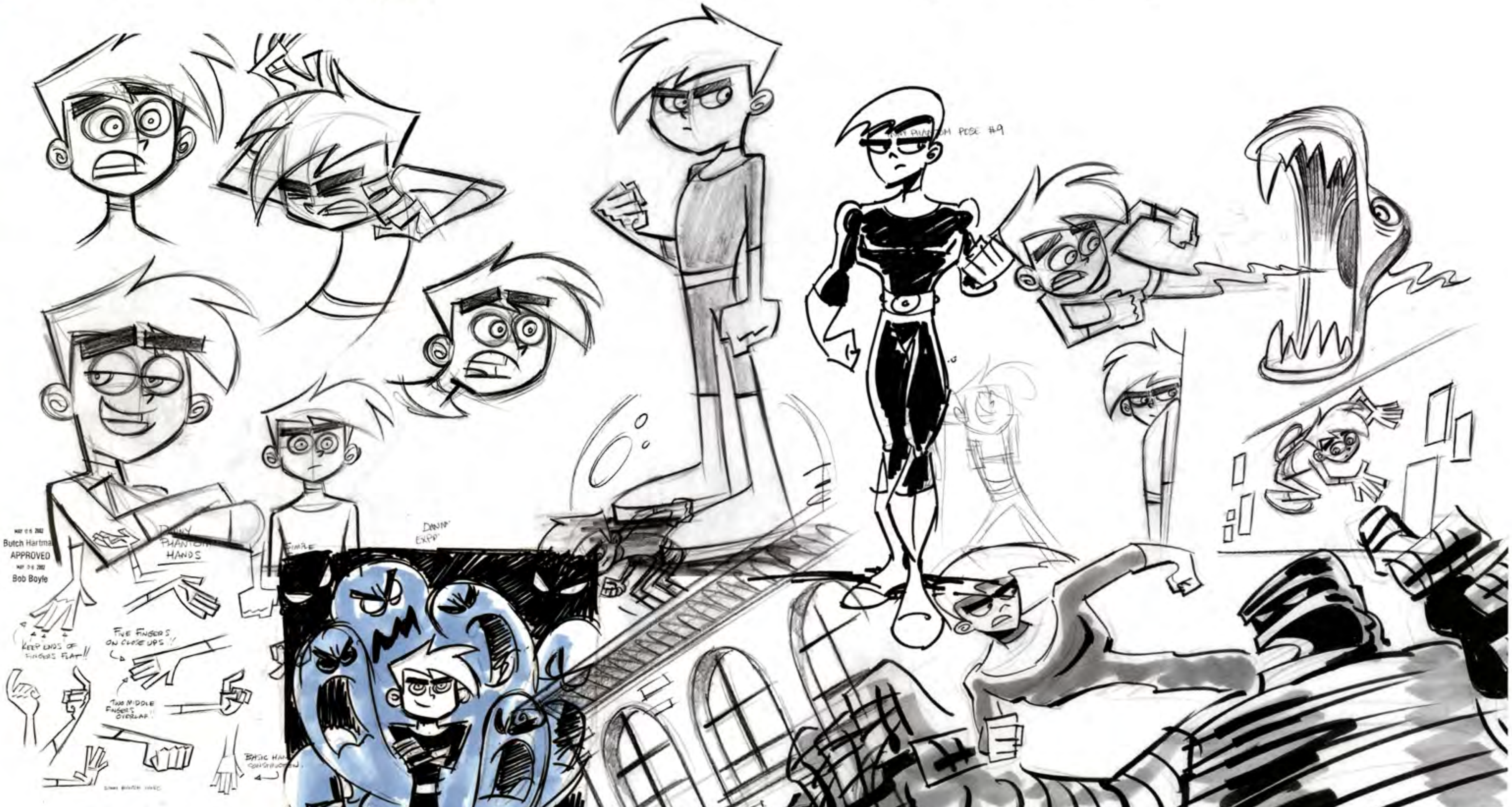
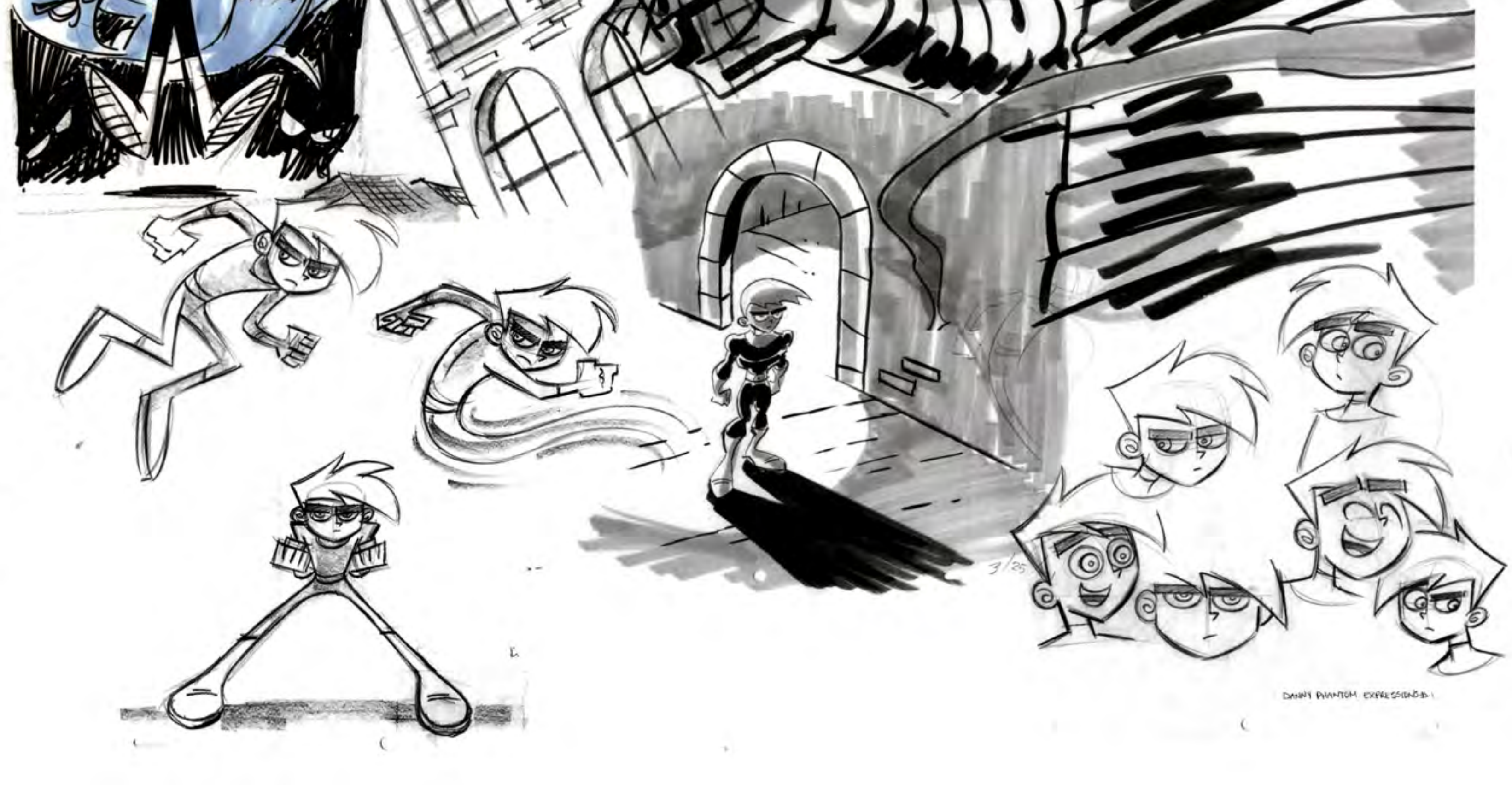
31
32
33

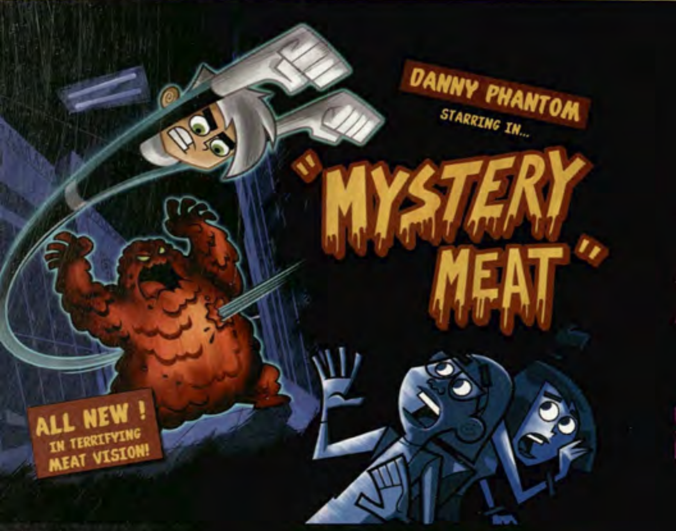

DANNY PHANTOM POSE #9
Butch Hartman APPROVED
Bob Boyle
DANNY PHANTOM HANDS
SIMPLE
DANNY EXP
KEEP ENDS OF FINGERS FLAT!!
FIVE FINGERS ON CLOSE UPS!!
TWO MIDDLE FINGERS OVERLAP
BASIC HAND CONSTRUCTION

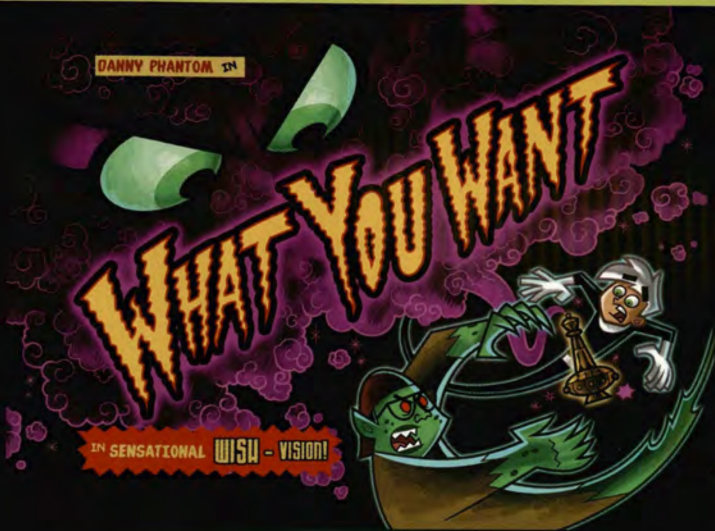
This Page: **Whether angry, triumphant, afraid, or proud, the character Danny Phantom is a hit with the young ladies. Creator Butch Hartman says the character receives quite a bit of fan mail.**

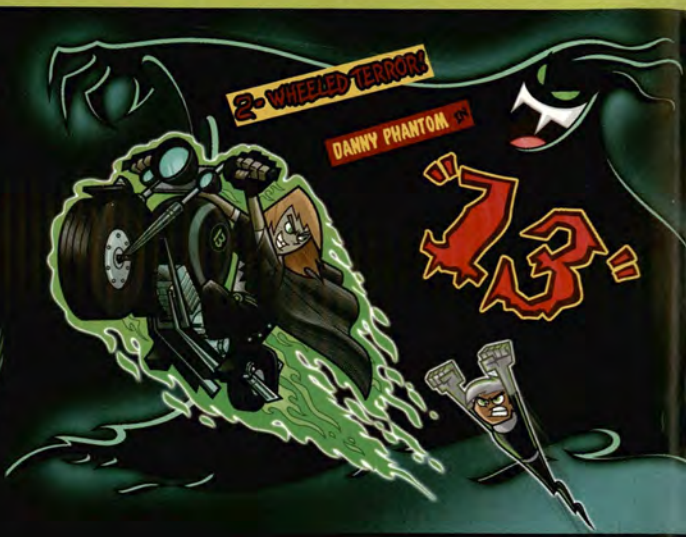
Opposite Page: **Storyboards from an episode entitled "Identity Crisis," in which Danny tries to split not only into two bodies, but into two separate personalities. One half is his slacker side, the other is his heroic side. The drawings by Ben Balestreri were nominated for an Annie Award.**

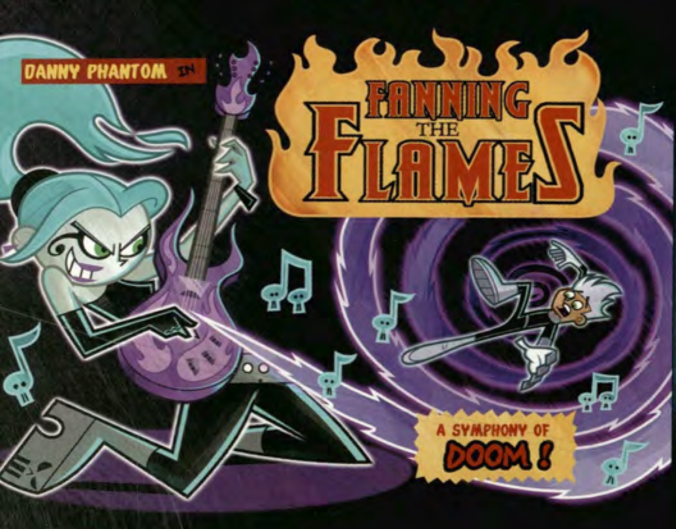
Overleaf: **Evoking classic movie posters and lobby cards, the stylish title cards at the start of each episode of *Danny Phantom* required elaborate design, individual logo and lettering styles, and usually some hyperbole ("It's Fang-tastic!," "Ho-Ho-Horror!").**

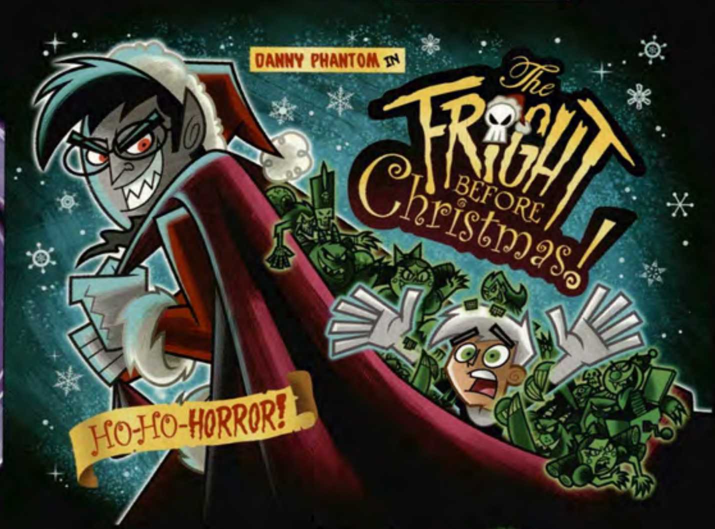

3/25
DANNY PHANTOM EXPRESSIONS #1

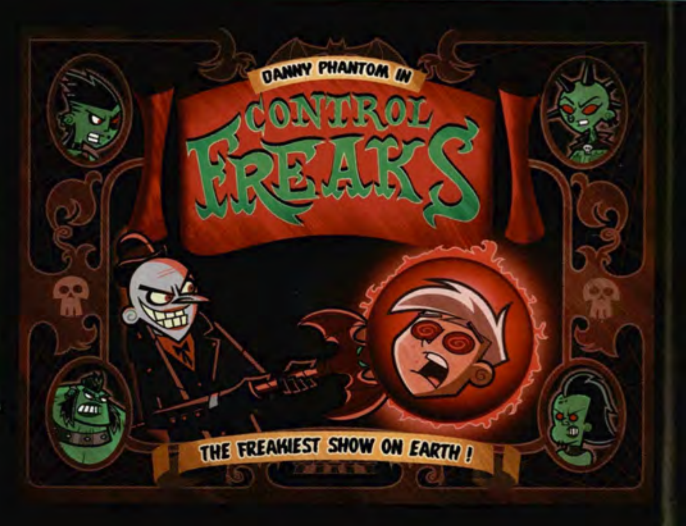

DANNY PHANTOM
STARRING IN...
"MYSTERY MEAT"
ALL NEW !
IN TERRIFYING
MEAT VISION!

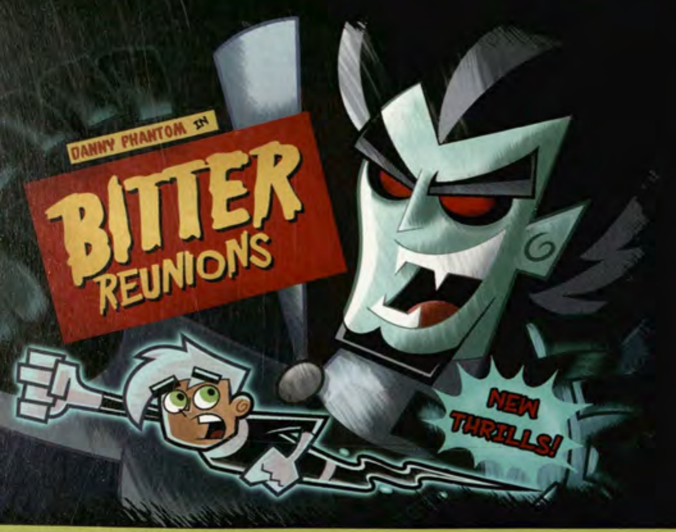

DANNY PHANTOM IN
WHAT YOU WANT
IN SENSATIONAL WISH - VISION!

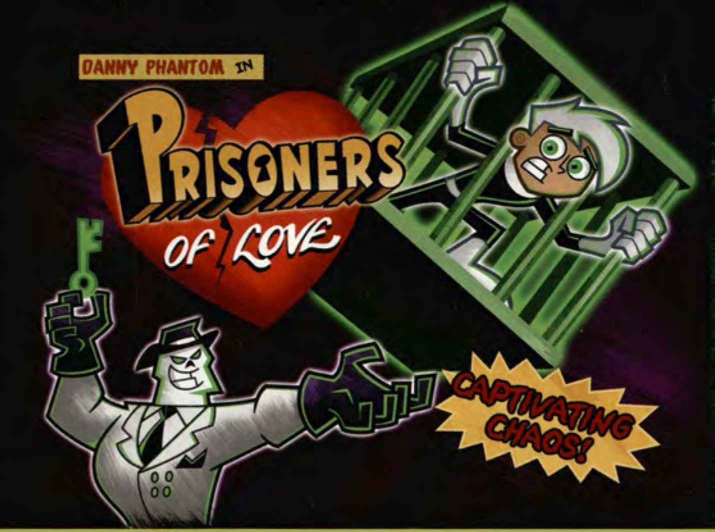

2-WHEELED TERROR!
DANNY PHANTOM IN
"13"

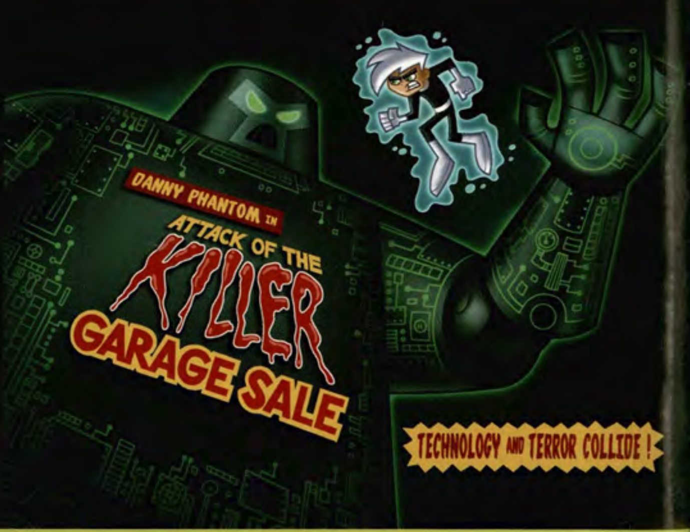

DANNY PHANTOM IN
FANNING THE FLAMES
A SYMPHONY OF
DOOM !

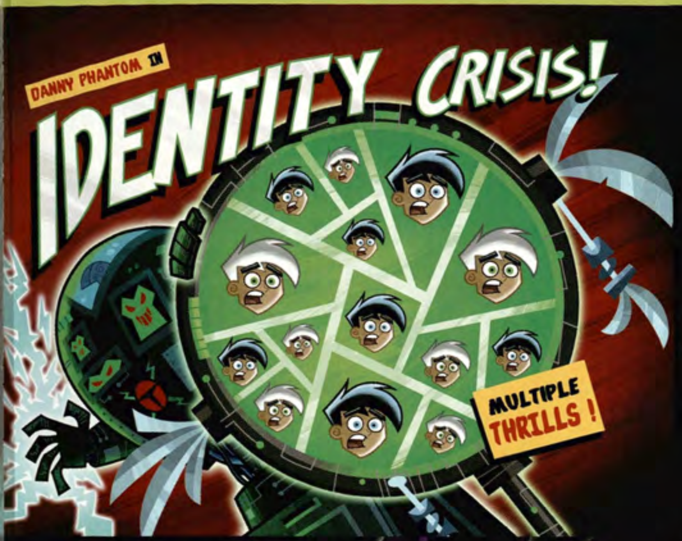

DANNY PHANTOM IN
The FRIGHT BEFORE Christmas!
HO-HO-HORROR!

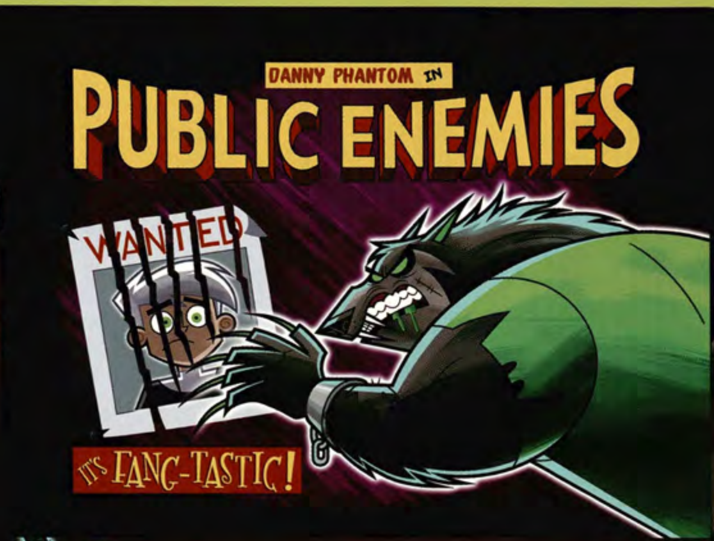

DANNY PHANTOM IN
CONTROL FREAKS
THE FREAKIEST SHOW ON EARTH !

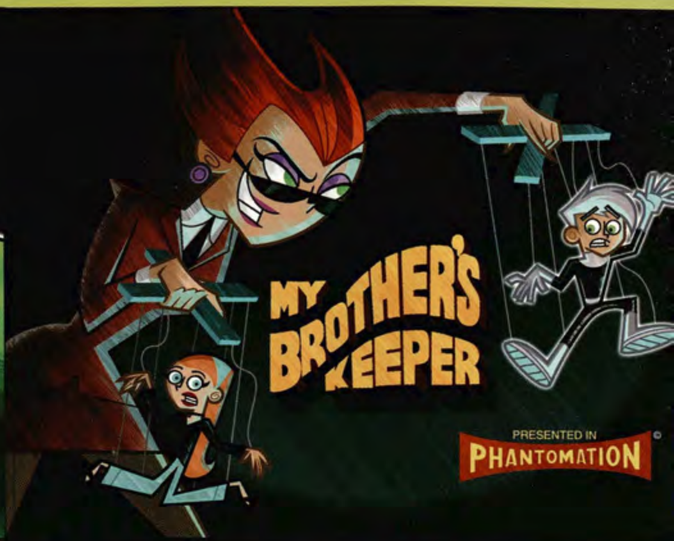

DANNY PHANTOM IN
BITTER REUNIONS
NEW THRILLS!

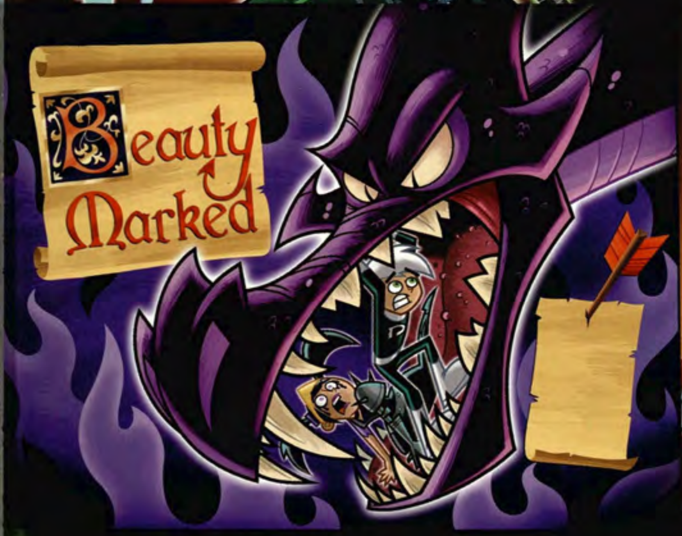

DANNY PHANTOM IN
PRISONERS OF LOVE
CAPTIVATING CHAOS!

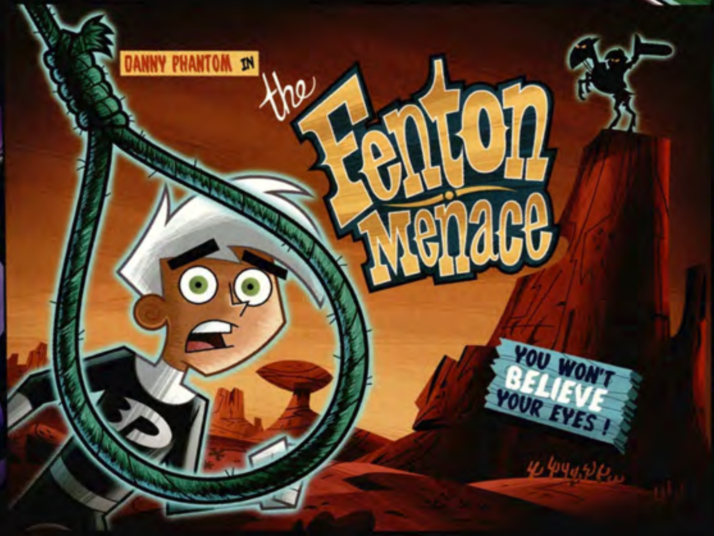

DANNY PHANTOM IN
ATTACK OF THE
KILLER
GARAGE SALE
TECHNOLOGY AND TERROR COLLIDE !

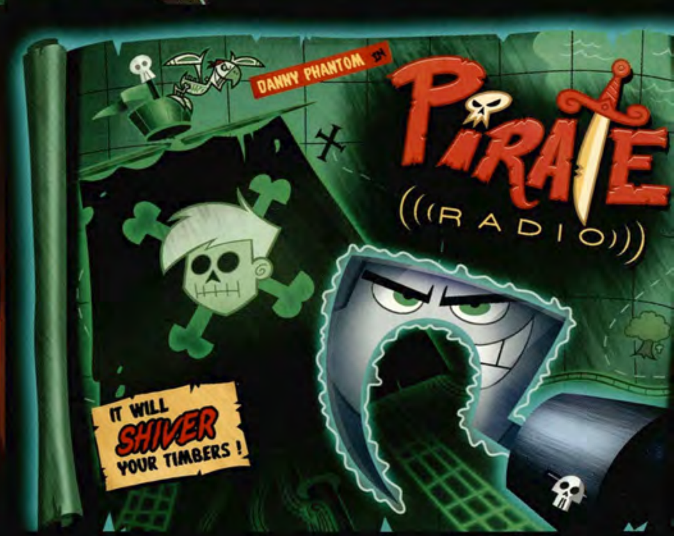

DANNY PHANTOM IN
IDENTITY CRISIS!
MULTIPLE THRILLS!

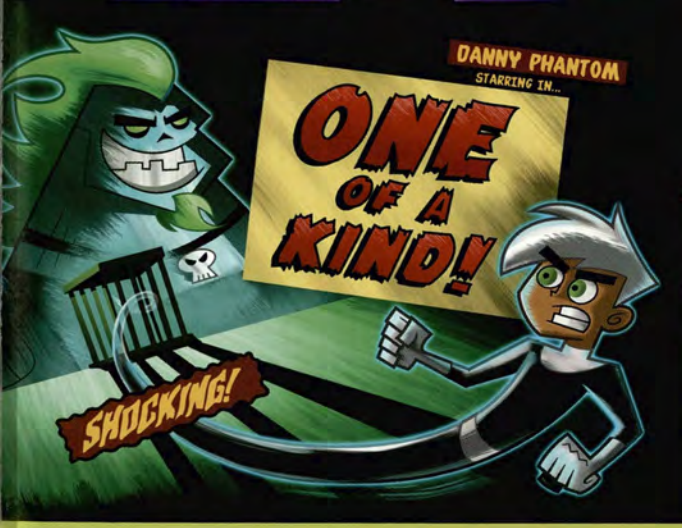

DANNY PHANTOM IN
PUBLIC ENEMIES
WANTED
IT'S FANG-TASTIC!

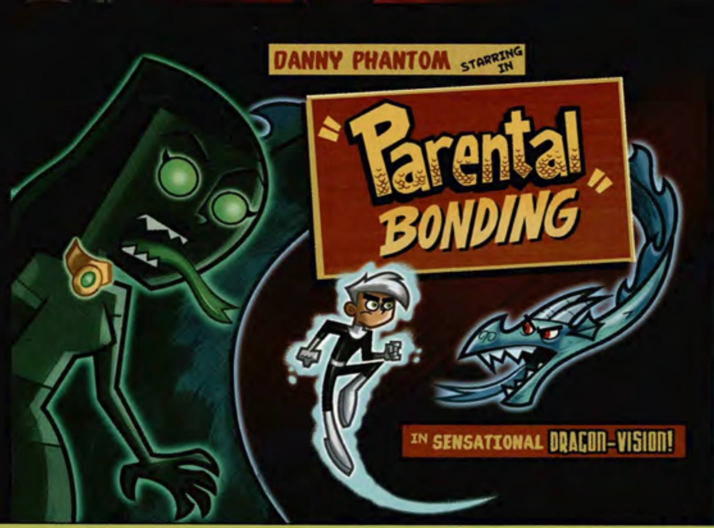

MY BROTHER'S KEEPER
PRESENTED IN
PHANTOMATION

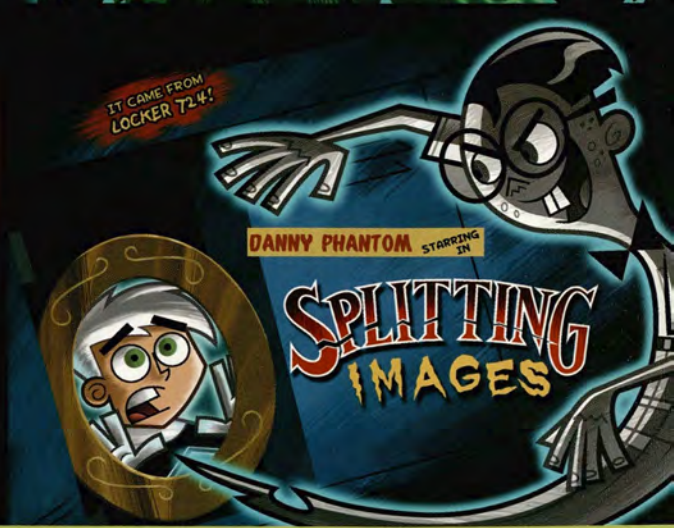

Beauty Marked

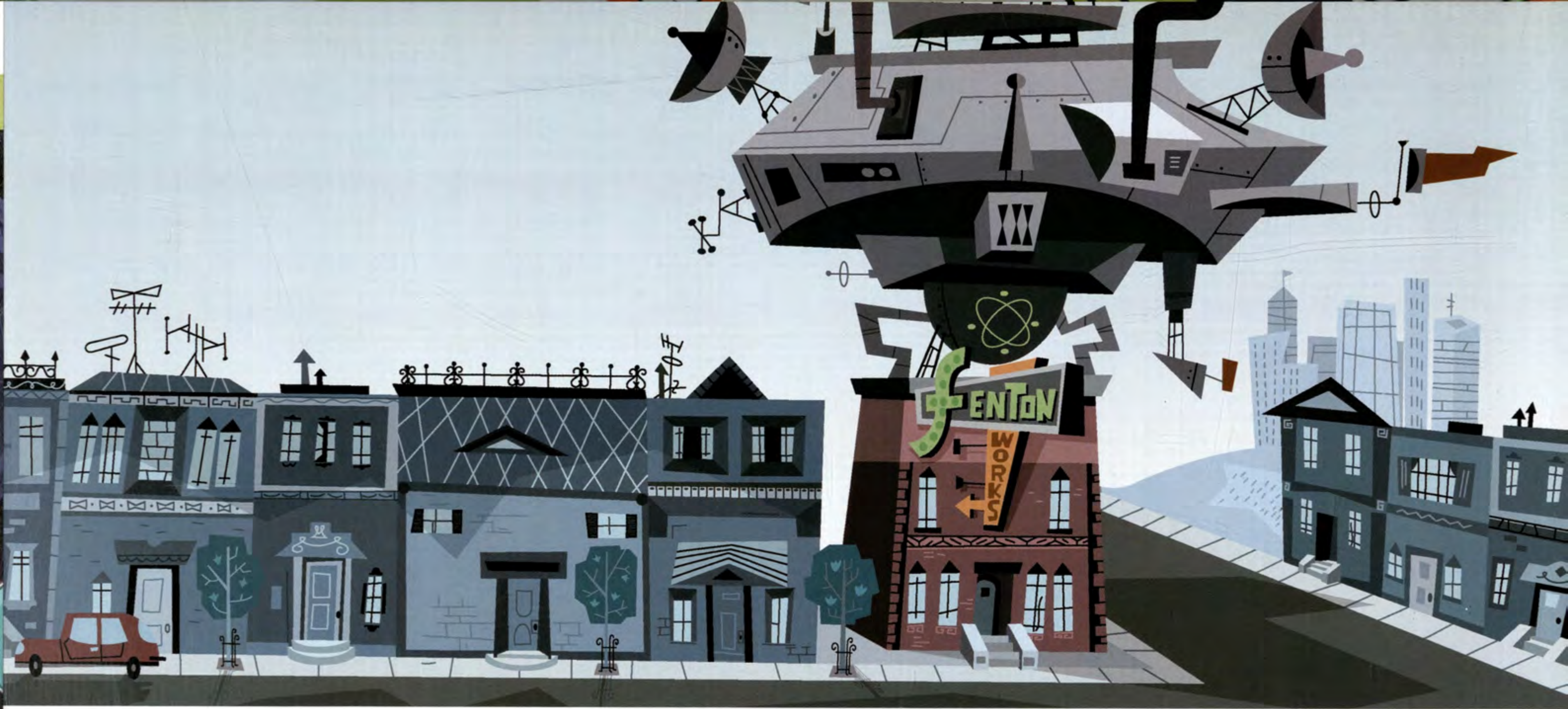

DANNY PHANTOM IN
the Fenton Menace
YOU WON'T BELIEVE YOUR EYES!


DANNY PHANTOM IN
PIRATE
(((RADIO)))
IT WILL SHIVER YOUR TIMBERS!


DANNY PHANTOM
STARRING IN...
ONE OF A KIND!
SHOCKING!

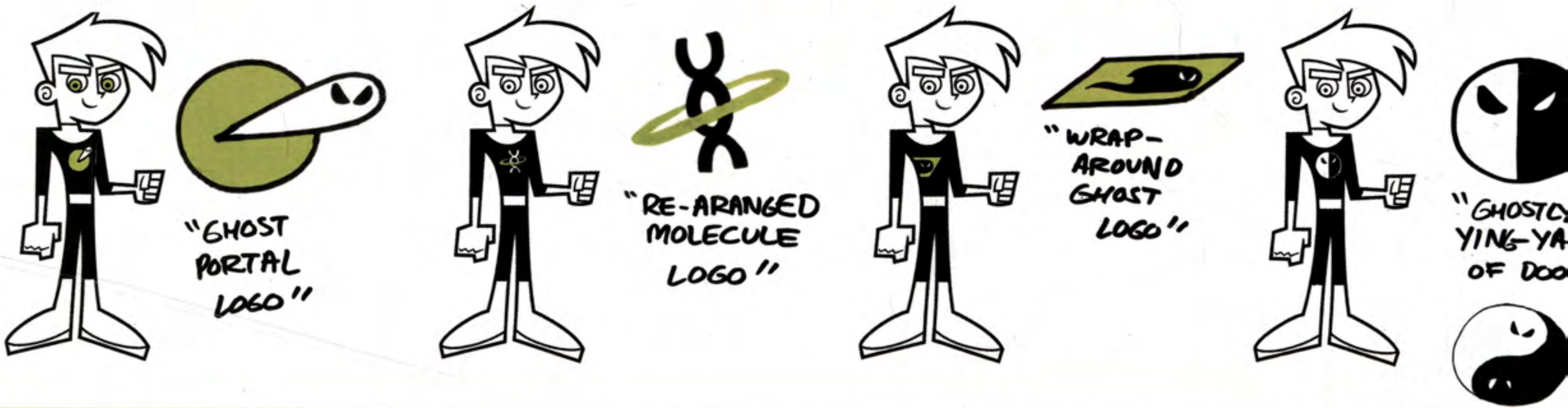

DANNY PHANTOM STARRING IN
"Parental BONDING"
IN SENSATIONAL DRAGON-VISION!

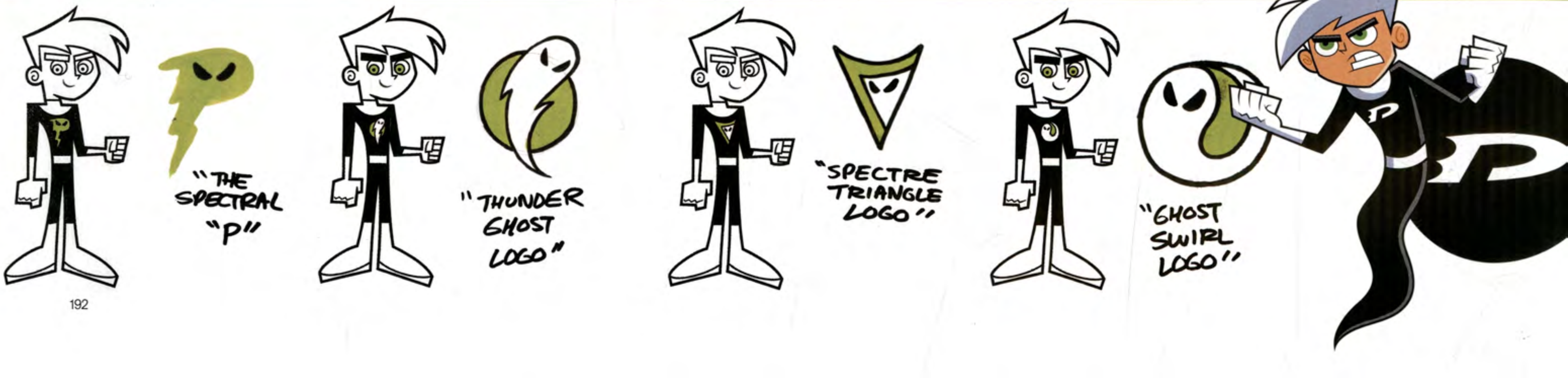

IT CAME FROM LOCKER 724!
DANNY PHANTOM STARRING IN
SPLITTING IMAGES

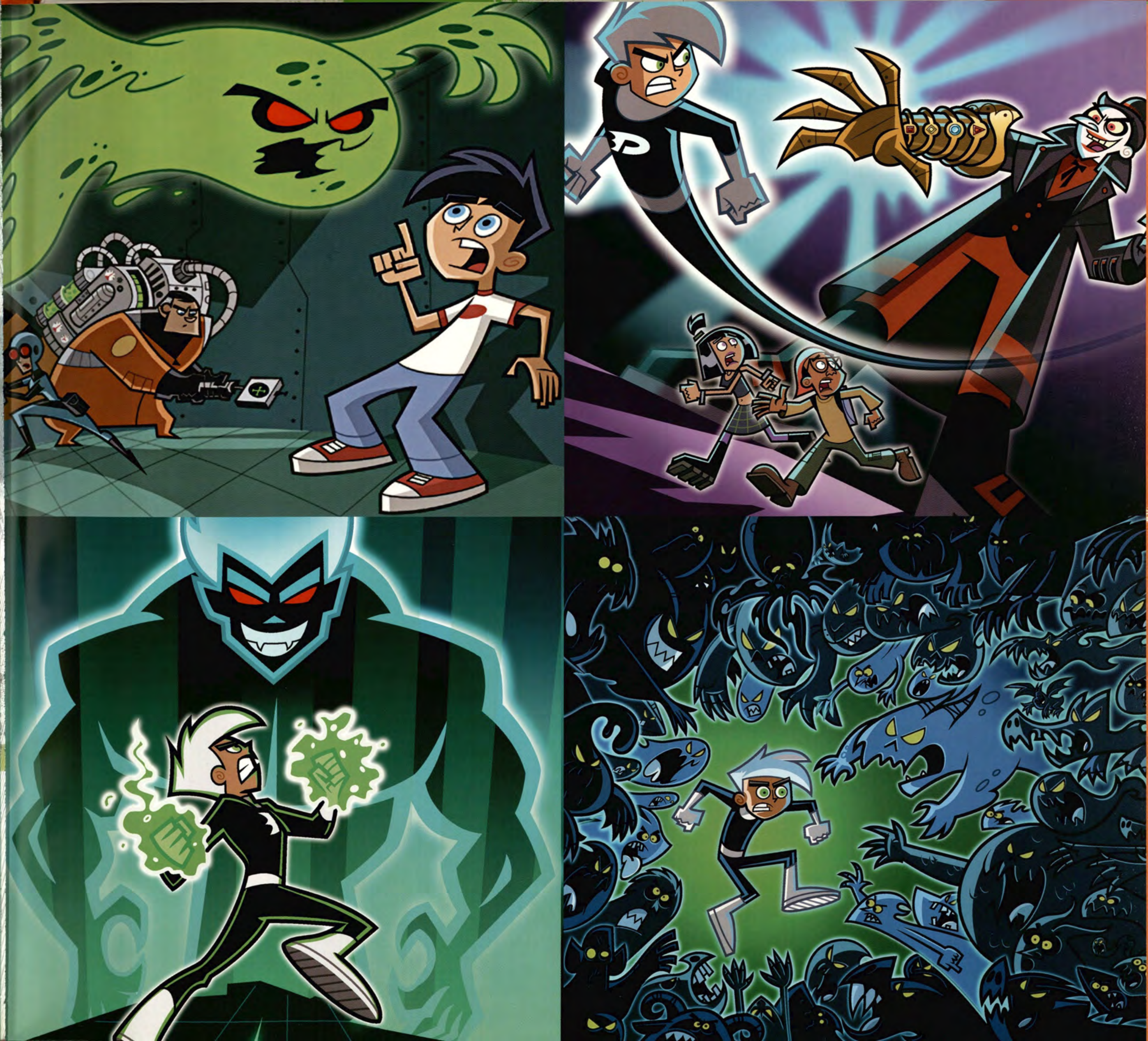

FENTON
WORKS

This Page, Top: **This master background painting established the headquarters of ghost hunters Jack and Madeline Fenton, Danny's parents.** Bottom Two Rows: **The many different options for Danny's chest insignia, including the finished design, right.**

Opposite Page: **Scenes from a superhero's life.**


"GHOST PORTAL LOGO"
"RE-ARANGED MOLECULE LOGO"
"WRAP-AROUND GHOST LOGO"
"GHOSTL
YING-YA
OF DOO


"THE SPECTRAL "P""
"THUNDER GHOST LOGO"
"SPECTRE TRIANGLE LOGO"
"GHOST SWIRL LOGO"



NICKELODEON™
降世神通
AVATAR
THE LAST AIRBENDER™

TAR

/21/05 TO PRESENT. 60 EPISODES.
CREATED BY BRYAN KONIETZKO,
MICHAEL DANTE DIMARTINO

“WE JUST POUR OUR HEART, SOULS, AND LIFE EXPERIENCE INTO THE SHOW EVERY DAY.”

Mike DiMartino, Co-Creator: Nickelodeon said they were looking for magic, action, and adventure.

Bryan Konietzko, Co-Creator: I created an illustration for each one of those words. Mike started the pitch for *Avatar* by saying, "Magic!" and I would hold up an image showing Aang surrounded by fire, his eyes and tattoos glowing. Then Mike said, "Action!" and we showed Aang dive-bombing a Fire Nation vessel on his glider while rockets fired at him. And then "Adventure!" and we had Aang on a herd of bison in this big, epic landscape. Unfortunately, we weren't very articulate about it. Eric Coleman, who saw this presentation, says that we broke all the rules of how you're supposed to pitch a show.

Eric Coleman, VP/EP, Animation Development, Production, Nickelodeon: It was one of the best pitches, just very unconventional. They presented some beautiful art but also had a big concept they were so excited about that they went on and on.

Bryan Konietzko: Our meeting lasted two and a half hours. I was just talking and talking. Not that we had every story of the sixty episodes in our head, but we had the major arc and certain story points worked out. I was saying things like, "And then, in Season Three . . ."

Eric Coleman: I finally put up my hands and said, "Okay, enough! You gotta take a break." I was overwhelmed but I was really excited.

Bryan Konietzko: We were lucky. And at the end of the pitch, much like [the scene in the film] *Jerry Maguire*, Eric said, "You had me at the first drawing, you know?" I could hold his attention for two and a half hours of blabbing on and on about stuff, because the three illustrations really clued him in to what we were trying to say. From that moment on, he really made the project a priority.

Eric Coleman: What was clear to me was that there was something in there that was really special, a fresh take on the usual adventure themes. And this had kid heroes and villains in an epic tale, which was perfect, because we didn't want a show about a bunch of adults.

Mike DiMartino: The basic concept was all there in our pitch: the world and the overall structure of the story we wanted to tell. Eric had indicated they were looking for a "legends and lore show," so we thought, what if this was set in an Asian mythical world? A legend based on the past, but an alternate past. We knew we wanted to do a continuous, ongoing journey where the characters grew and changed and it wasn't an every-episode-is-a-clean-slate kind of thing.

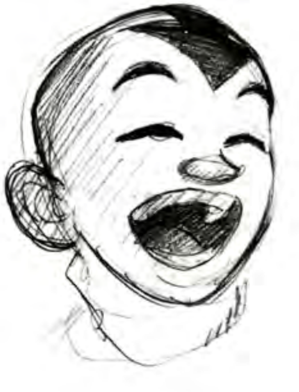
Bryan Konietzko: In terms of our design, a lot of people associate anime, or Japanese animation, with really big eyes and huge hair—and that certainly makes up a large portion of anime—but when you get down and study the style, it's generally based on real-life observation and streamlining reality.

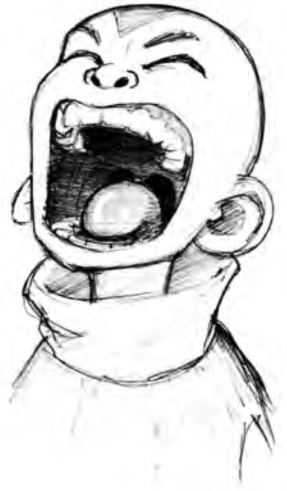
Eric Coleman: People were asking, "Is this anime or not?" We felt like that classification was irrelevant. Mike and Bryan borrowed from the trappings of the genre, but I think the true strength of this show is the storytelling, blended with characters you really care about.

Bryan Konietzko: The Kung Fu sequences on *Avatar* are a huge, involved process that is, as far as we know, pretty unique to our series and for American TV animation. I started training with a martial artist, Sifu Kisu, with the intent of learning Kung Fu personally, but also grooming him to become the consultant on our show. When we write a scene that calls for some kind of action or some kind of air bending to happen, we meet with Sifu Kisu and videotape the session. With his years of experience with various martial arts, he will give his interpretation of how it would happen. We try to base all of the Kung Fu movements in the show on the actual traditional Chinese movements. So even if they're doing something sort of magical or supernatural, it was very important to us that it was based on real physical processes.

Eric Coleman: What really amazes me in what they accomplished is that they created a universe that is bigger than just the main characters. You feel as if it really exists somewhere out there and you can envision its past and its future.

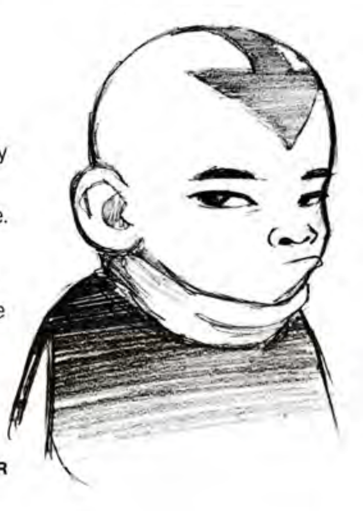
Mike DiMartino: You know, we just pour our heart, souls, and life experience into the show every day. We've been lucky, because this is exactly the show we wanted to see and wanted to make. Nick has supported us all the way. What you see up there is definitely our vision.

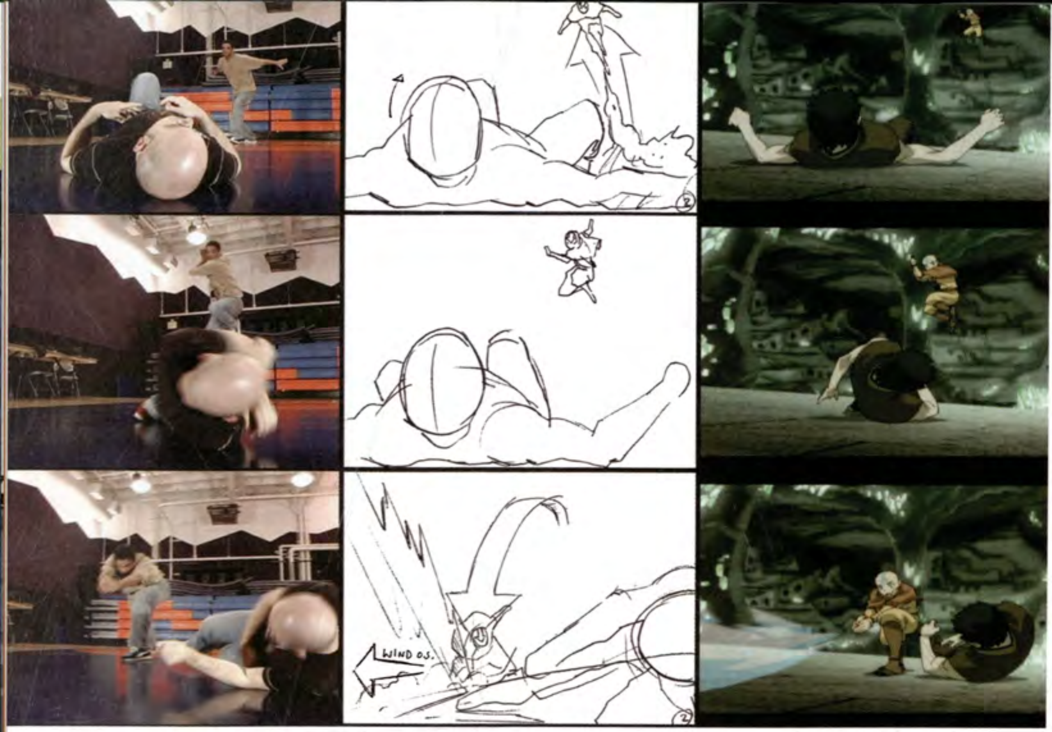




This Page: **Early sketches of Aang, the boy who would be Avatar.**

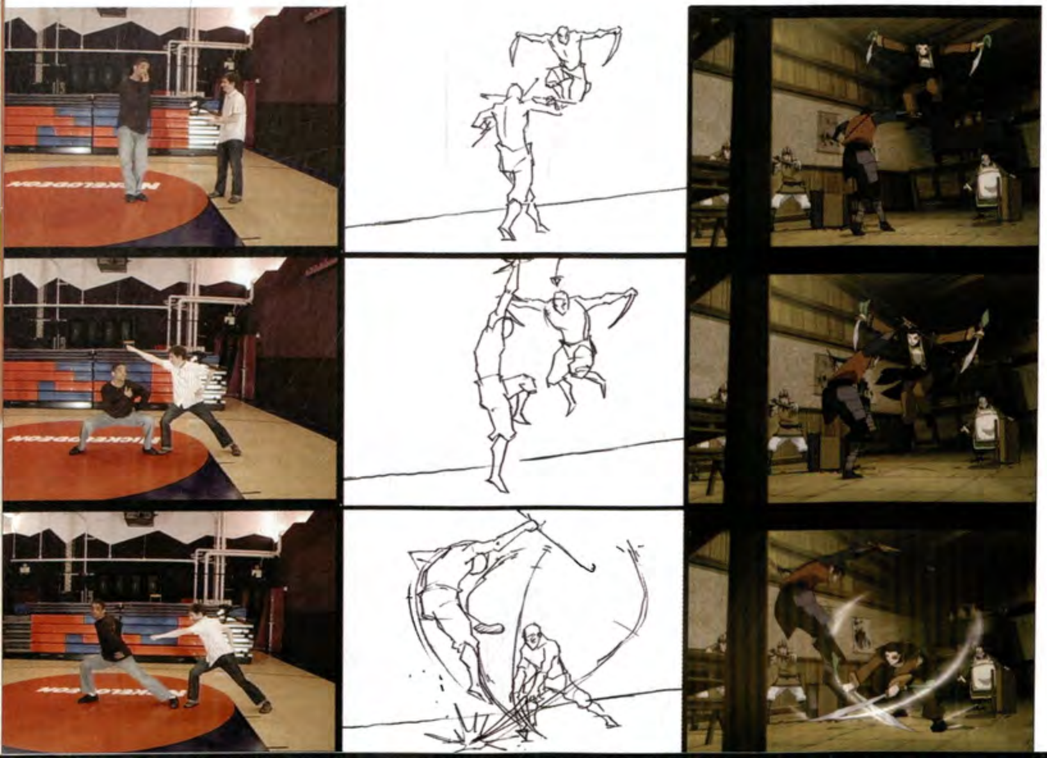
Opposite Page: **Literally bending air, Aang commands the elements as the Avatar, whose duty it is to restore harmony and peace to the four nations—Water, Earth, Fire, and Air.**

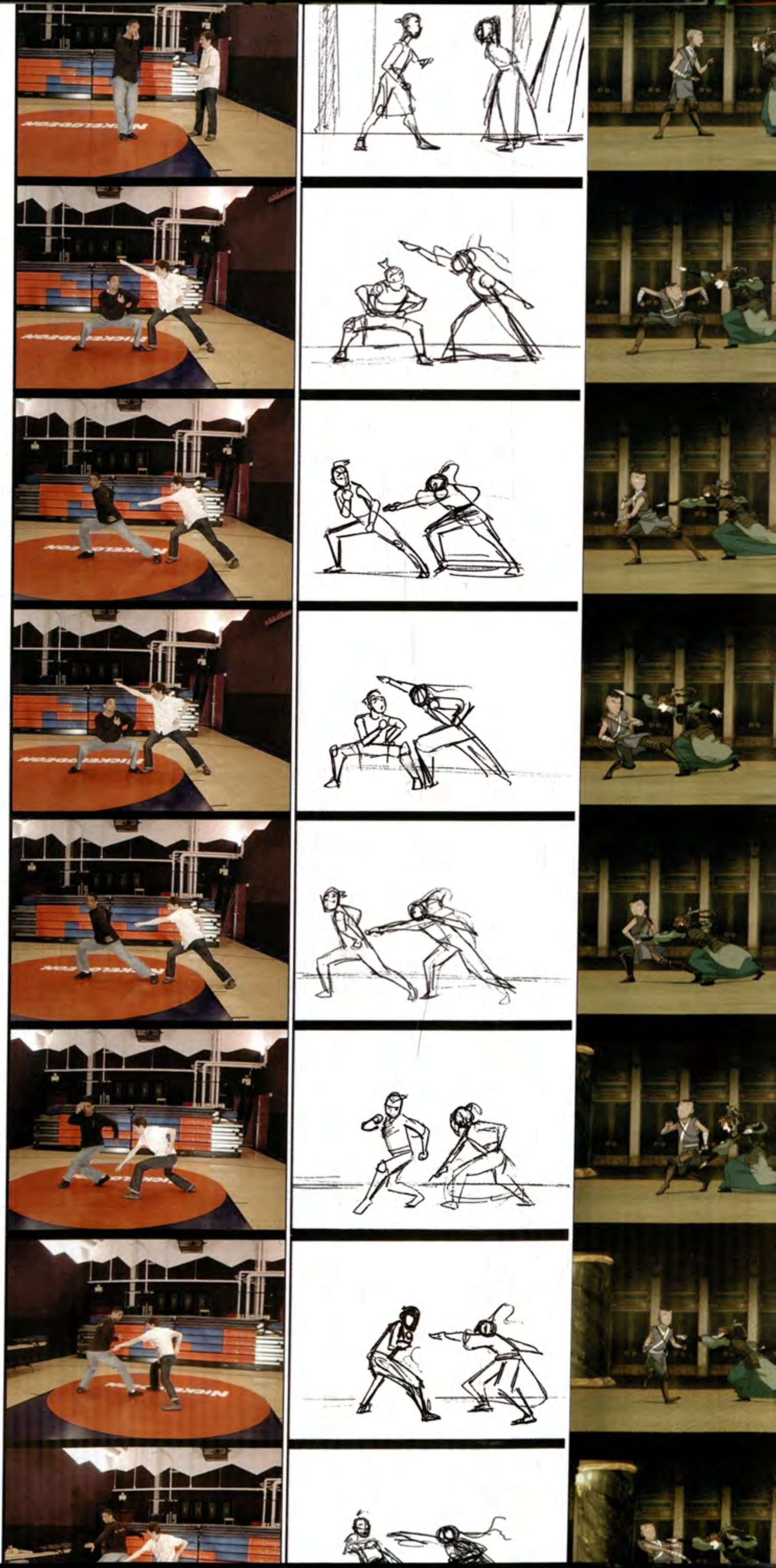


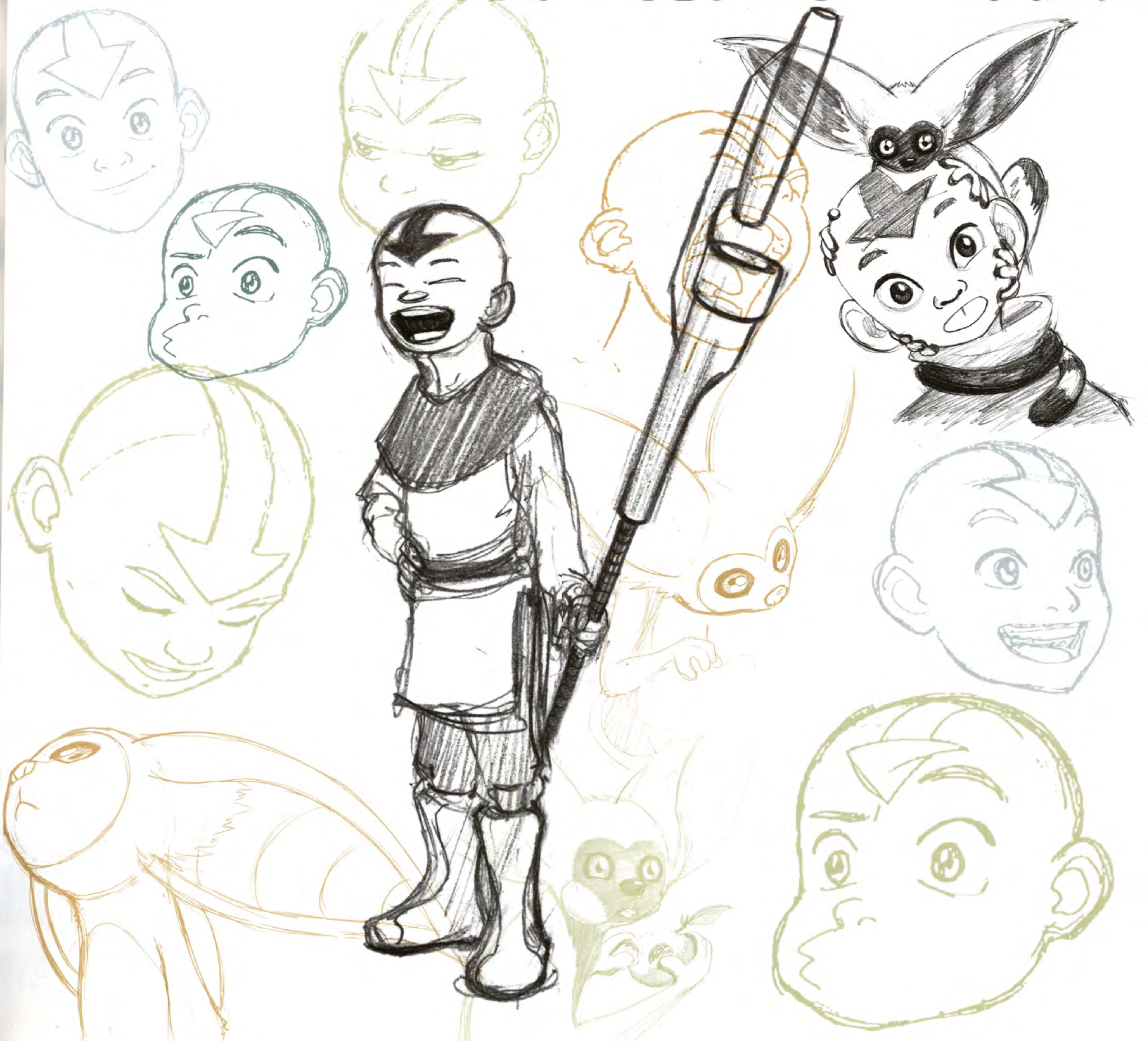


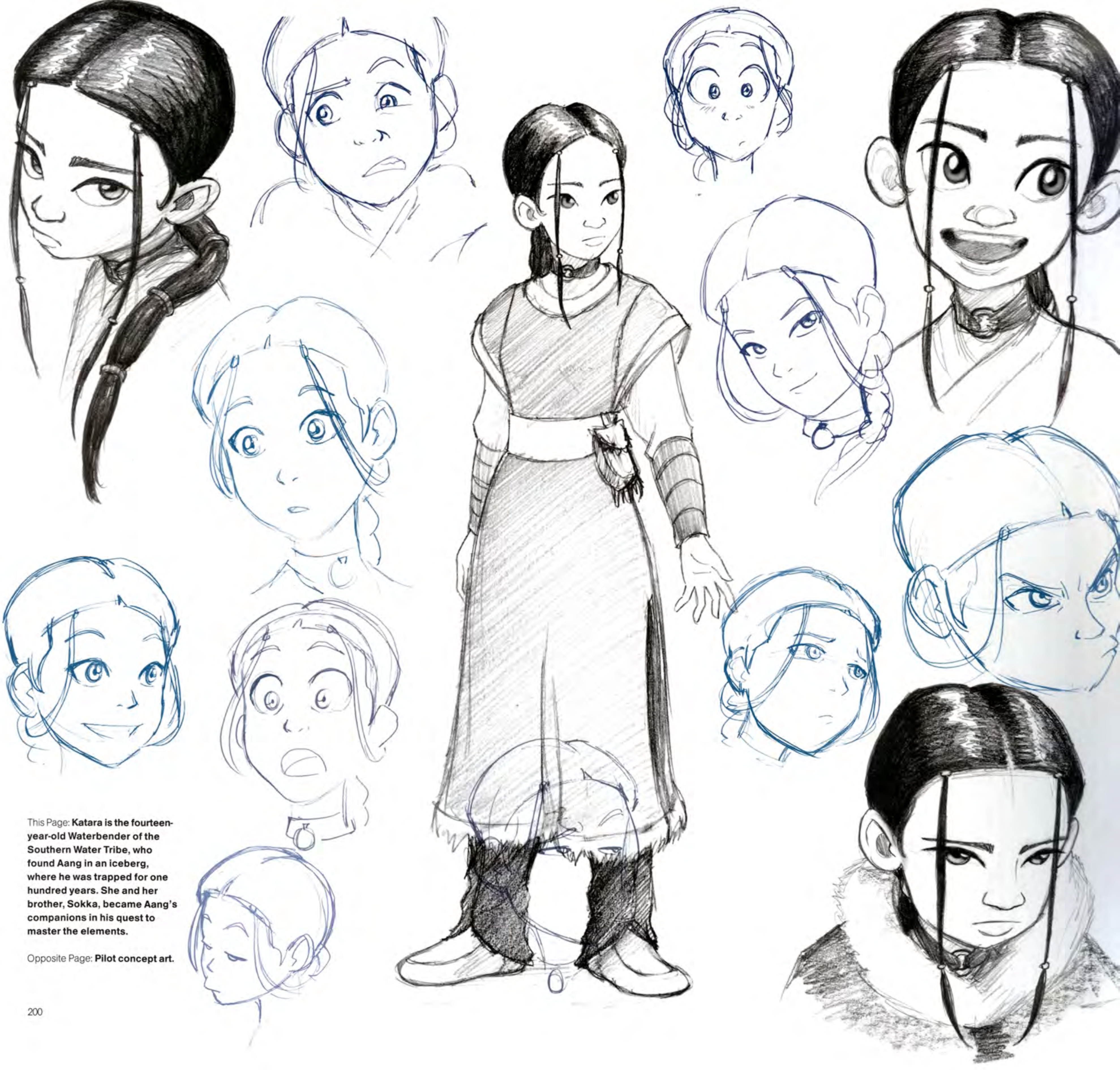
This Page: **First the *Avatar* production artists study Kung Fu master Sifu Kisu's moves frame by frame, then they sketch the action sequence before finally creating the *Avatar* fight scenes.**

Opposite Page: **The final color designs of Aang and his pet, Momo, a winged lemur, surrounded by early sketches of the pair.**



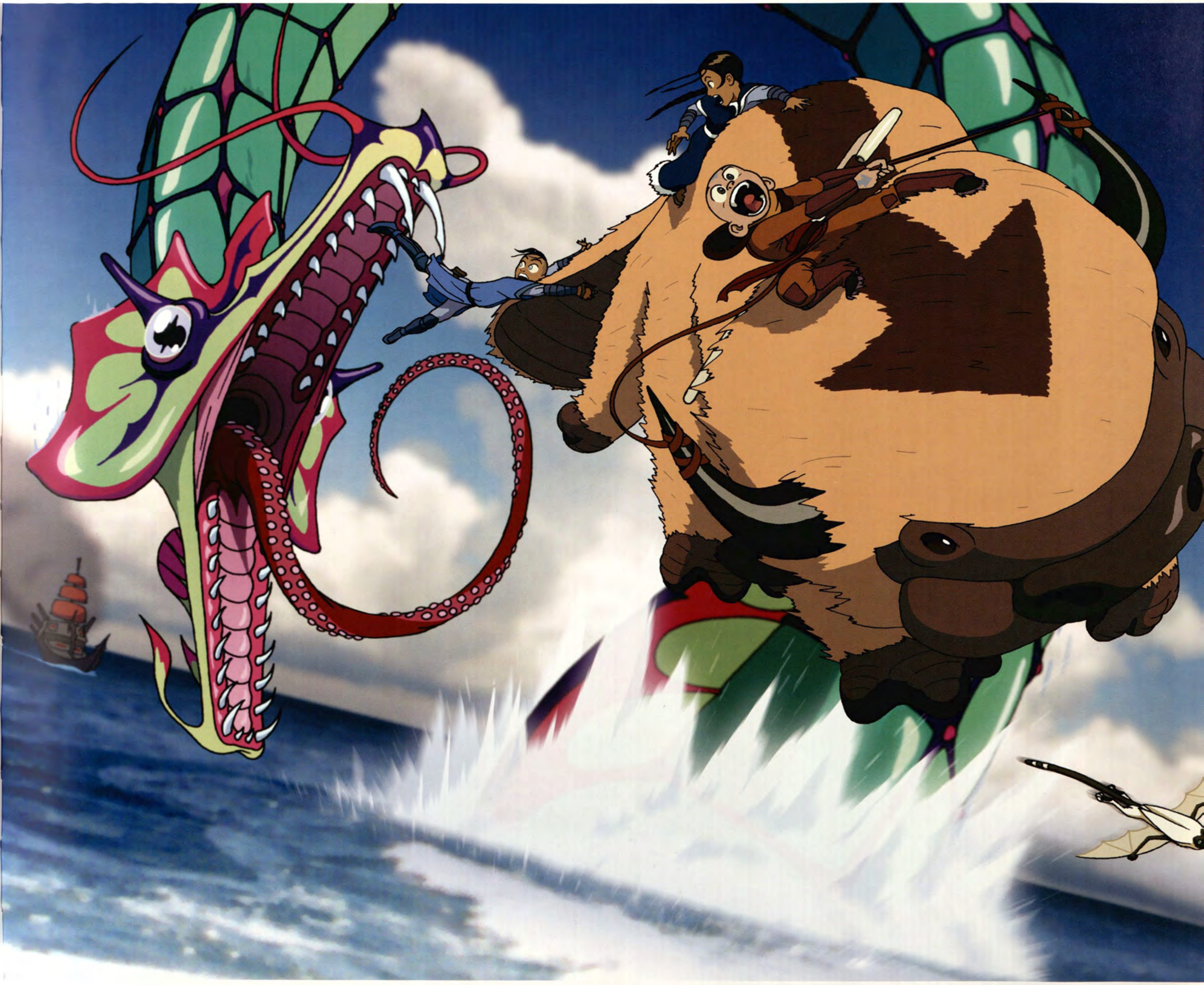


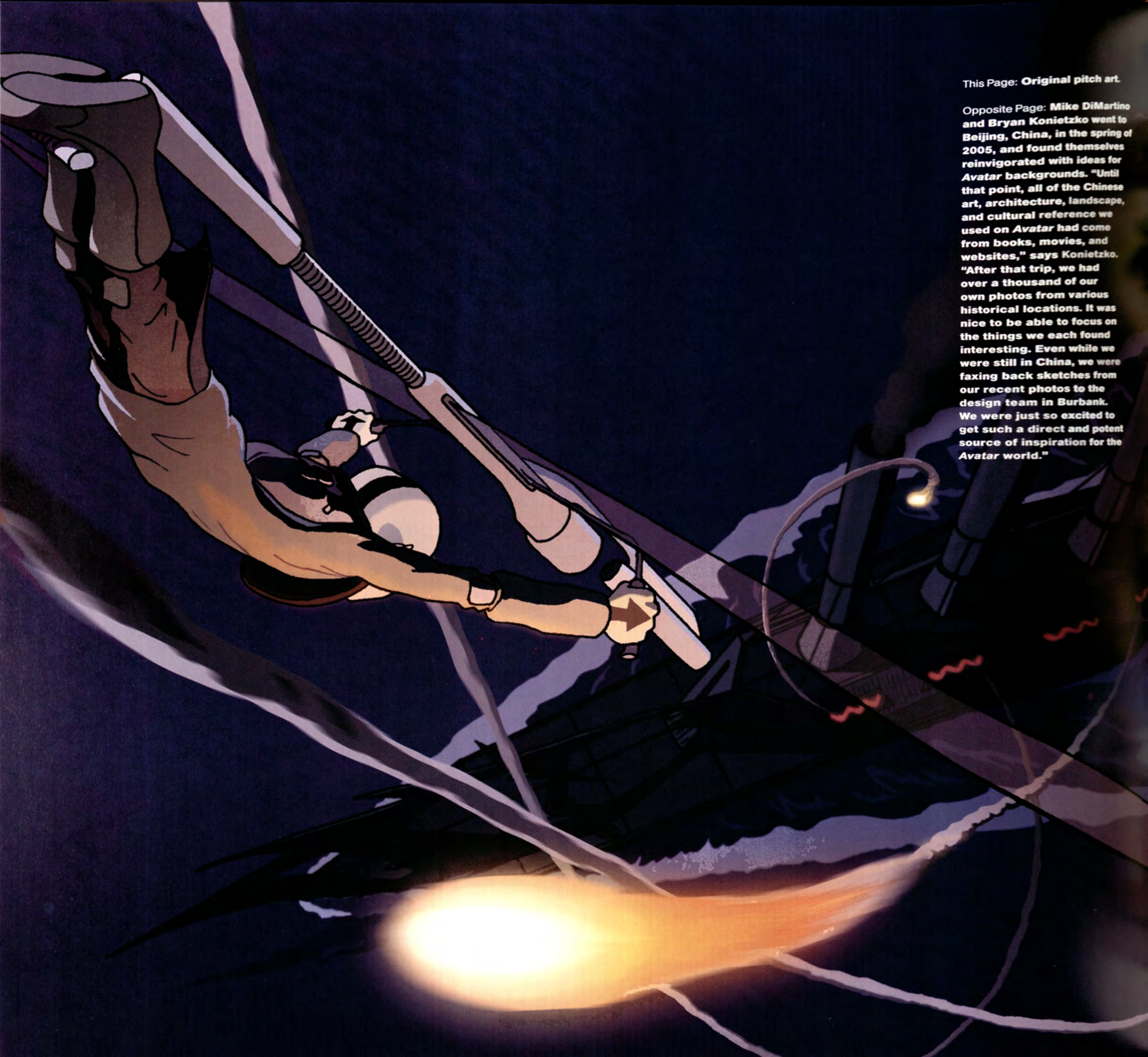




This Page: **Katara is the fourteen-year-old Waterbender of the Southern Water Tribe, who found Aang in an iceberg, where he was trapped for one hundred years. She and her brother, Sokka, became Aang's companions in his quest to master the elements.**

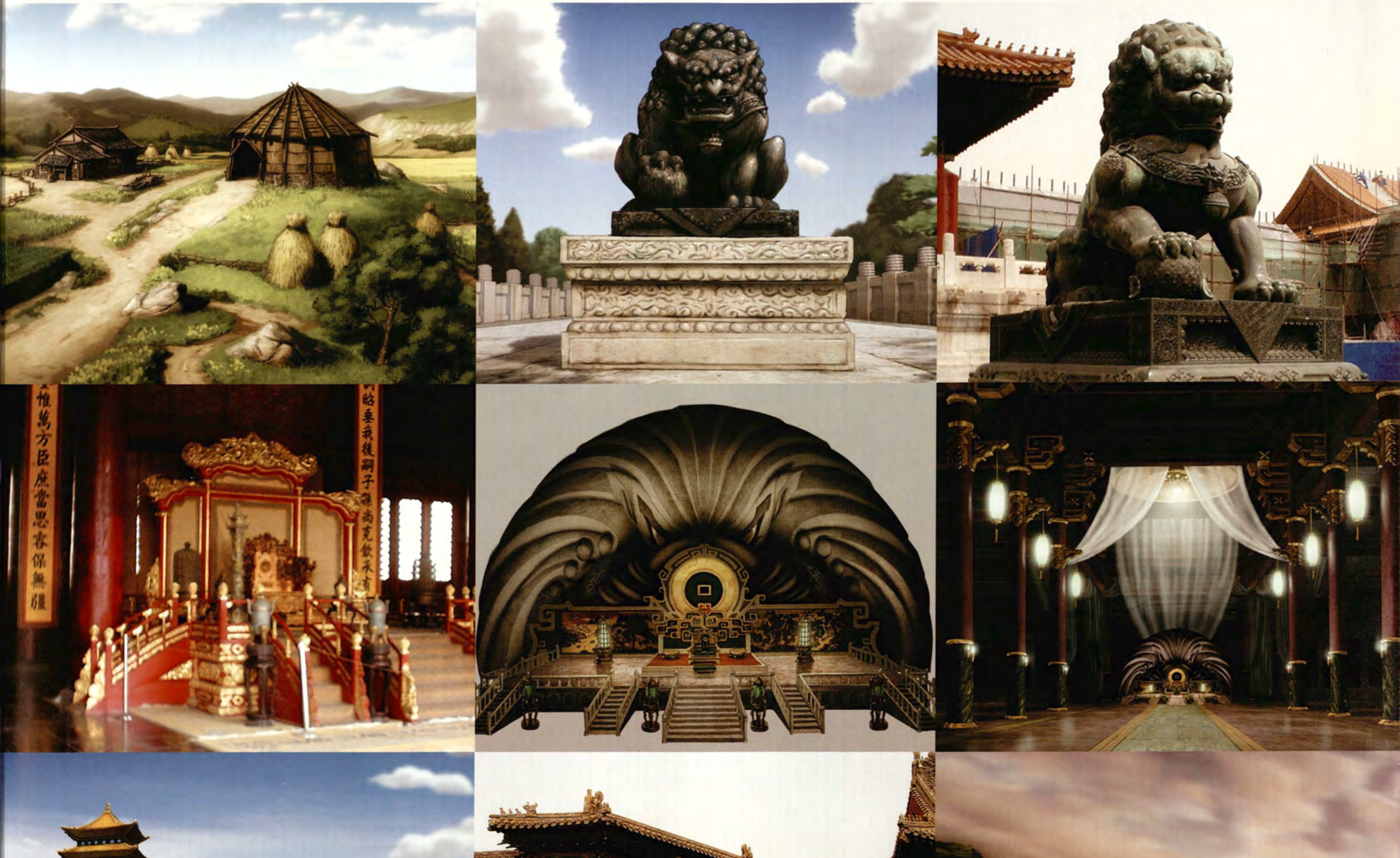
Opposite Page: **Pilot concept art.**





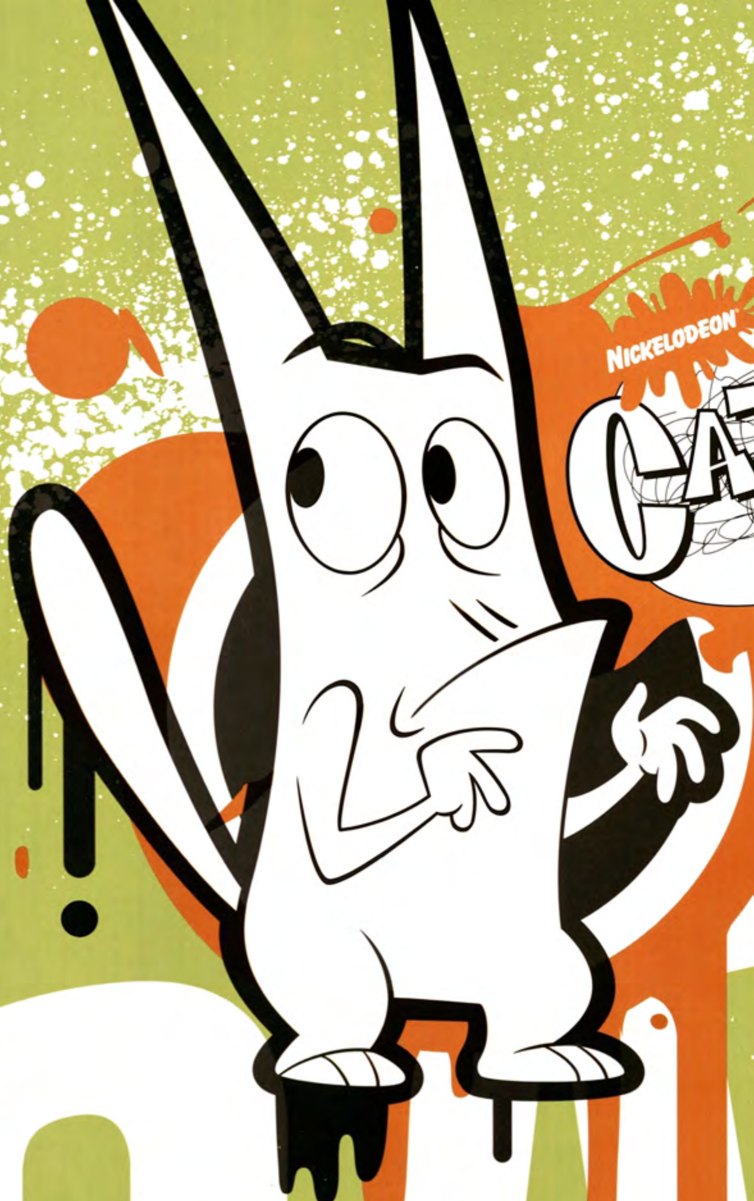
This Page: **Original pitch art.**

Opposite Page: **Mike DiMartino and Bryan Konietzko went to Beijing, China, in the spring of 2005, and found themselves reinvigorated with ideas for *Avatar* backgrounds. "Until that point, all of the Chinese art, architecture, landscape, and cultural reference we used on *Avatar* had come from books, movies, and websites," says Konietzko. "After that trip, we had over a thousand of our own photos from various historical locations. It was nice to be able to focus on the things we each found interesting. Even while we were still in China, we were faxing back sketches from our recent photos to the design team in Burbank. We were just so excited to get such a direct and potent source of inspiration for the *Avatar* world."**


惟萬方臣庶當思容保無疆

> **“IT WAS ONE OF THE BEST PITCHES, JUST VERY UNCONVENTIONAL. THEY PRESENTED SOME BEAUTIFUL ART BUT ALSO HAD A BIG CONCEPT THEY WERE SO EXCITED ABOUT THAT THEY WENT ON AND ON.”**

Aang sits upon Appa, the Flying Bison. *Avatar: The Last Airbender* is Nickelodeon's first action-adventure series.



NICKELODEON

CATSCRATCH™

CATSC

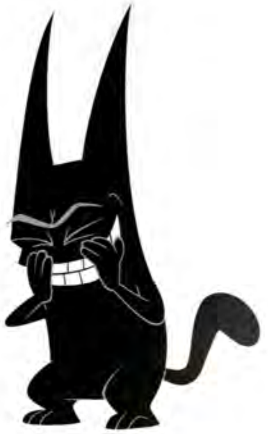
07/09/05 TO 02/10/07.
CREATED BY DOUG

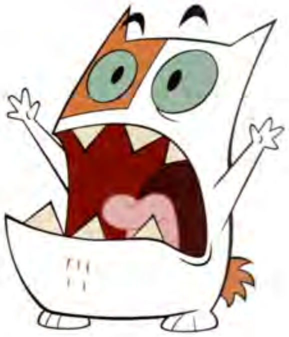
RATCH

20 EPISODES.

TENNAPEL

“I THINK THAT CATSCRATCH STANDS OUT BECAUSE IT HAS...SARCASM... BUT IT ALSO HAS A HEART.”





Doug TenNapel, Creator: Back in 1998, I wrote a graphic novel called *Gear*, in which some cats hijack a giant killer robot god. Nickelodeon executives Eric Coleman and Claudia Spinelli were big fans of the novel and said, “We like these cats' personalities, we just don't want them shooting each other in the head. Can you build a show around them?”

Eric Coleman, VP/EP, Animation Development and Production, Nickelodeon: *Gear* is pretty violent and wasn't really appropriate for Nickelodeon. But I loved the designs and comic strips in Doug's sketchbook that featured these characters. Doug's original pitch did involve the godlike robot from space, but it got pretty convoluted. We finally decided to get rid of all the other stuff from the graphic novel and just make the show a character-driven comedy starring these three funny cats.

Doug TenNapel: The three cats were raised by Mrs. Crandilly, who is some kind of multimillionaire. She dies and leaves Mr. Blik, Gordon, and Waffle lots of money. They live in the mansion, among the humans, and they still have Hovis the butler. And yeah, they just drive their car around and blow money! I called the cats' monster truck “Gear” as an homage to the graphic novel.

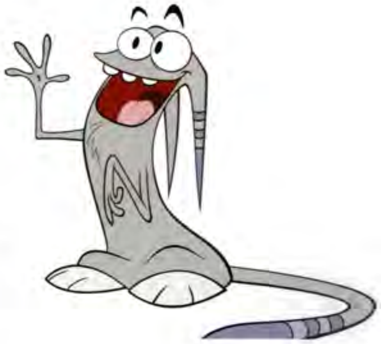
Eric Coleman: I liked how Doug based these characters on the most basic human drives. And we had fantastic actors who really brought the cats to life.

Doug TenNapel: I based them loosely on Freud's very wrong opinion about human nature, that whole ego and super ego thing. Mr. Blik represents the brain, Gordon represents the heart, and Waffle's the stomach—you know, the appetite. There were some stylistic alterations, too. For example, they asked us to try drawing Mr. Blik with some pupils in his eyes; they were originally solid white, like Batman's. So we started drawing pupils in.

Eric Coleman: Graphically, Mr. Blik's blank eyeballs looked very cool. However, in animation, I think that a great deal of expression is conveyed through the eyes. The eyes help the audience make more of a connection with the characters.

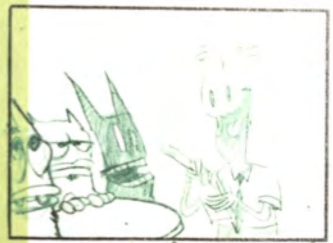
Doug TenNapel: Well, it no longer made sense to call the show *Gear*, and I thought the title should say something about cats that were rich. Money is called “scratch,” which is a fun thing to say, and kids could hang with that word a little better, so the title of the show became *Catscratch*. We tried a lot of different names, like *Catty Wampus*, but they didn't sound as good.

I think that *Catscratch* stands out because it has a level of sarcasm to it, but it also has a heart. Even Mr. Blik has a heart and worries about things that keep him up at night. We're still willing to show some dirt—some really stinky characters—but we also want to show them redeemed in such a way that there's something beautiful about them.



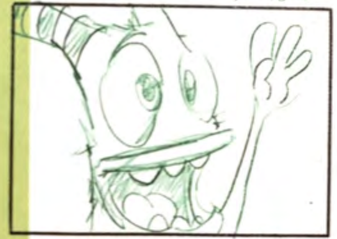
This Page, from Top: **Mr. Blik, Gordon, and Waffle, the three stars of the show.**

Opposite Page: **The cats demonstrate their general comfort with toilet humor. Though all three play around in the bathroom in nearly every episode, Mr. Blik is the first to end up falling in the toilet.**

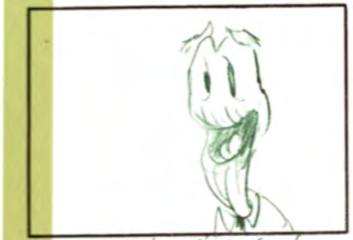


HELLO ELLIS TOAD.
WE ARE FAMISHED.

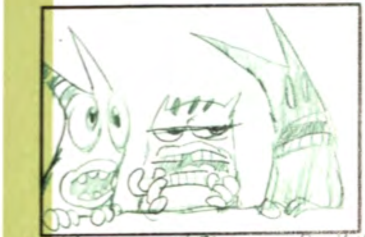
WELL, YOU'VE
COME TO THE
RIGHT PLACE.
TODAY'S SPECIALS
INCLUDE—



I WANT A KIDS
MEAL!!!



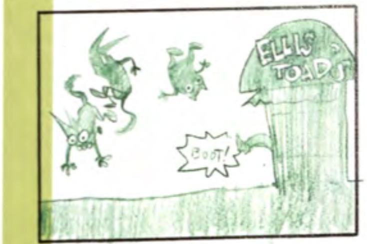
WAFFLE, WE'VE GONE
OVER THIS BEFORE. KIDS'
MEALS ARE FOR KIDS.
YOU'RE 17 YEARS OLD.

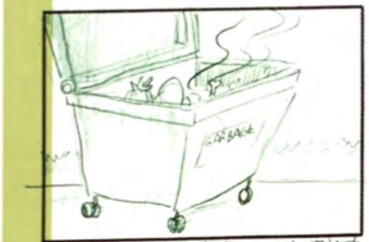


I DON'T WANNA
BE 17 NO
MORE.

I JUST
WANNA EAT
FREE
CRACKERS!

DO YOU
SERVE
FROG'S LEGS?



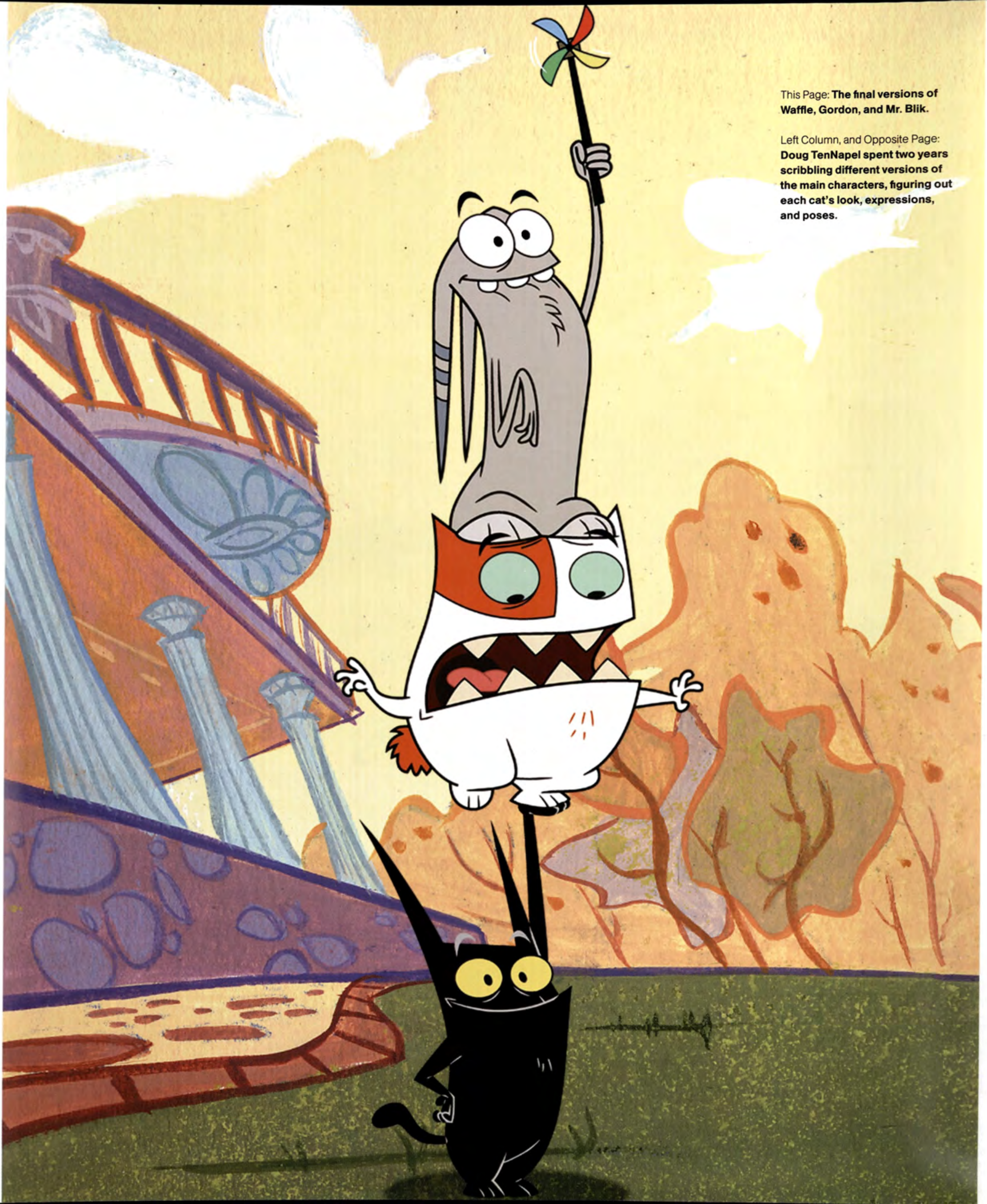


MORE ROTTEN
SHR[illegible]P?

AFTER I
FINISH THE
REST OF
THIS BLUE
CHEESE.

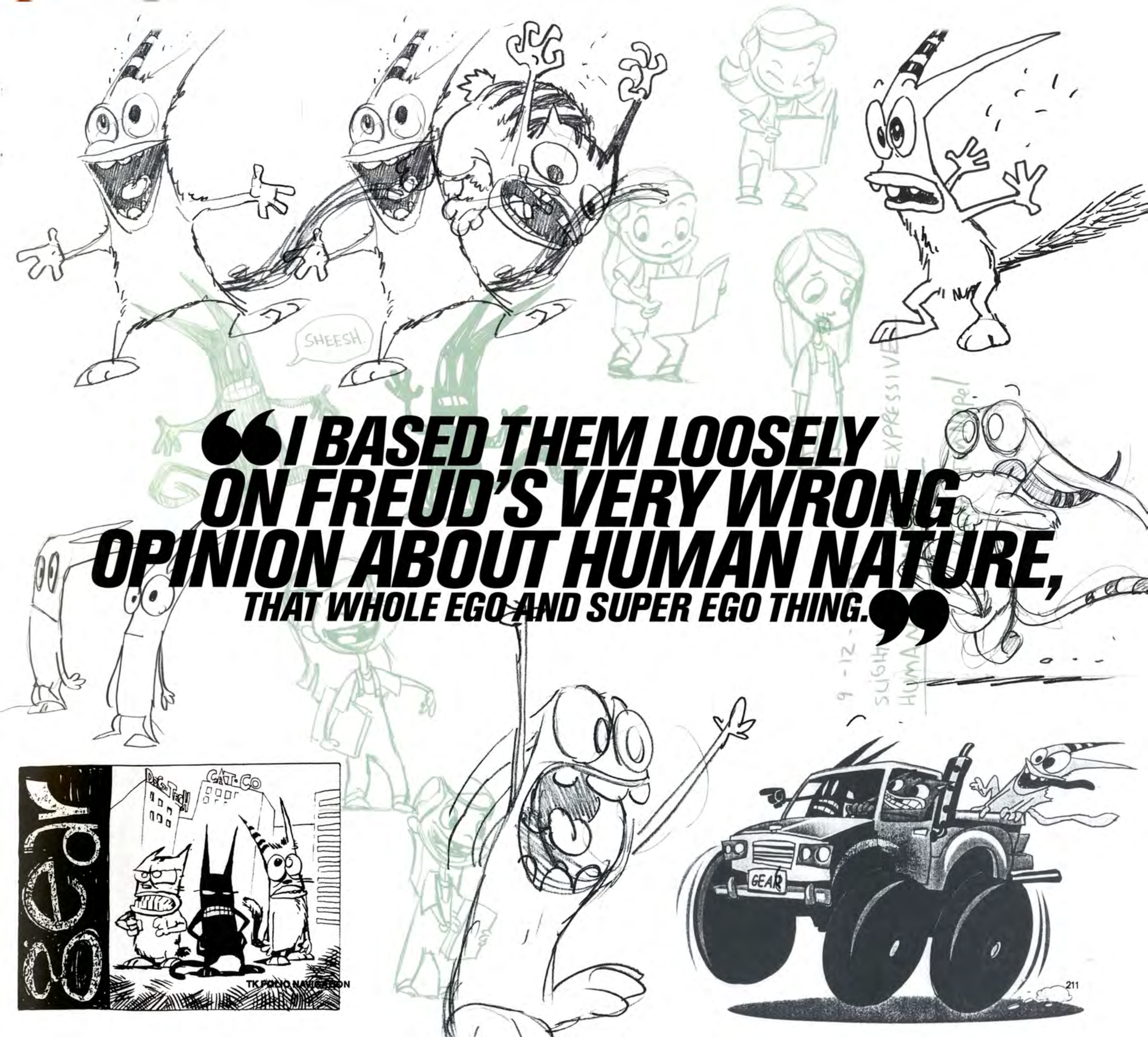
UH, THAT'S
NOT CHEESE

SICK!!



This Page: **The final versions of Waffle, Gordon, and Mr. Blik.**

Left Column, and Opposite Page: **Doug TenNapel spent two years scribbling different versions of the main characters, figuring out each cat's look, expressions, and poses.**

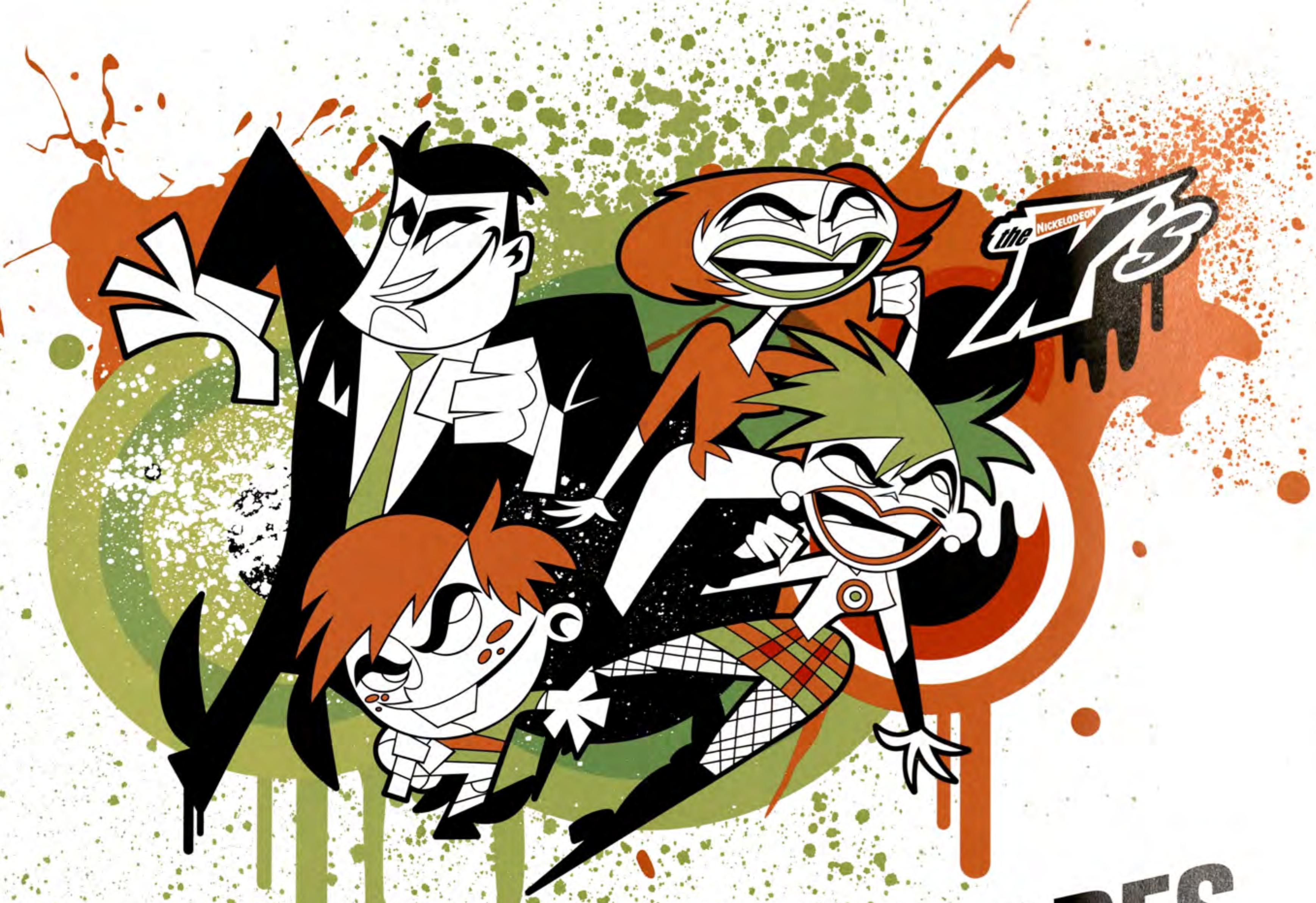

SHEESH.
EXPRESSIVE
9-12-
SLIGHT
HUMAN
gear
DOG-TECH
CAT-CO
GEAR

“I BASED THEM LOOSELY ON FREUD’S VERY WRONG OPINION ABOUT HUMAN NATURE, THAT WHOLE EGO AND SUPER EGO THING.”

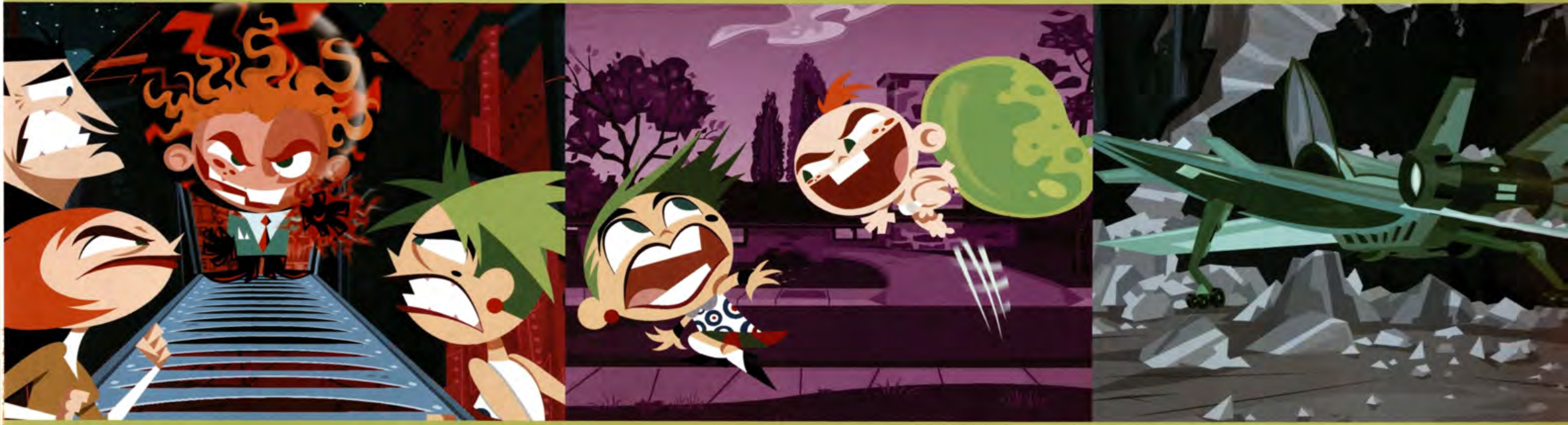
THE X

1

’S


the NICKELODEON X's

11/25/05 TO 11/25/06. 20 EPISODES.
CREATED BY CARLOS RAMOS



Carlos Ramos, Creator: I had a burning desire to tell a story about a fantastic family; it seems like shows about families have infinite possibilities. I began with the concept of a superhero family, but I didn't care what made them fantastic. Their greatness could have been a metaphor for what it means to be a family, one that gets into fantastic situations. I started thinking about spies and how much fun I had watching shows like *Get Smart!* and *The Avengers*. That's where I got the idea of a family of spies named "The X's." I started doodling in Photoshop and decided to make a shape-based show with no outlines.

I called Mark Taylor at Nickelodeon, and showed him this idea about a family that fights together to protect the world. From there, it made its way to Margie Cohn, the head of development for Nickelodeon. She saw the rough color style and graphic shapes I had created, and, without knowing what the story was about, said, "That looks great, let's buy it!" So *The X's* was initially sold on its looks.

Margie Cohn, EVP, Development and Original Programming, Nickelodeon: Eric Coleman had me meet with Carlos, and he showed us some striking art that didn't look like anything we had seen before. It was one of those rare times when you could look at just a picture or two and visualize an entire show.

Mark Taylor, General Manager, Nickelodeon Animation Studio: It was definitely a different sort of design. Not a single black line divided the characters from the backgrounds. The characters themselves had a very dramatic look, with those expressive mouths and sharp poses. The art direction really had some pop to it.

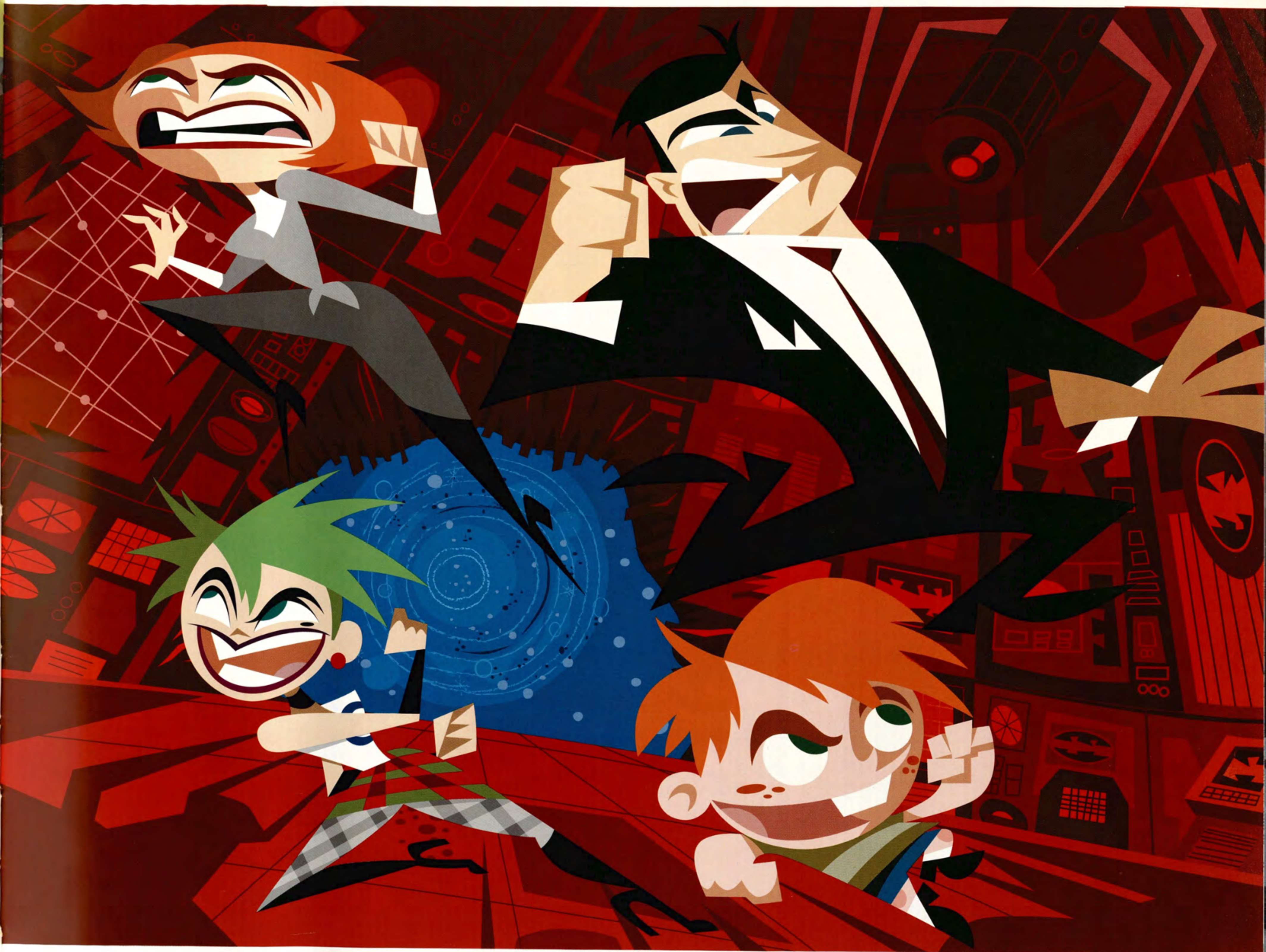
Carlos Ramos: The most unique thing about *The X's* was its visual style, which goes back to my desire to make a graphic-based show. We wanted the visuals to be stunning, like nothing that had been seen before. It was quite a challenge: when you don't use outlines, a character's face or body might blend into the background if it has multiple colors. Therefore, every background had to be monochromatic. For example, if we used a yellow background, we couldn't use any yellow in the characters. We had to train a lot of people to work this way.

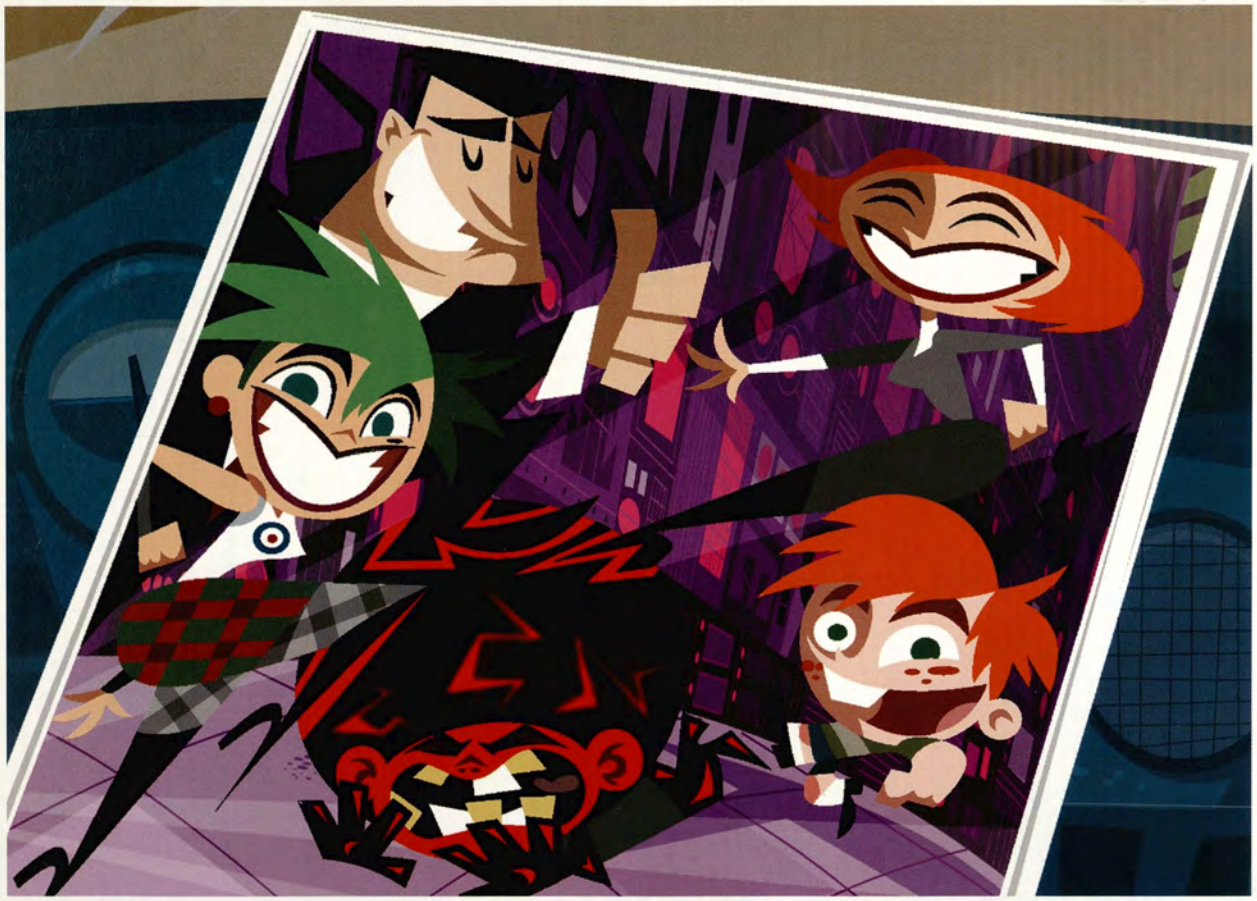
We also had a CG animation department that built vehicles, made explosions, or put electricity around a villain's head. That was unheard of for most productions, but in our case it just added to the special style of the show.

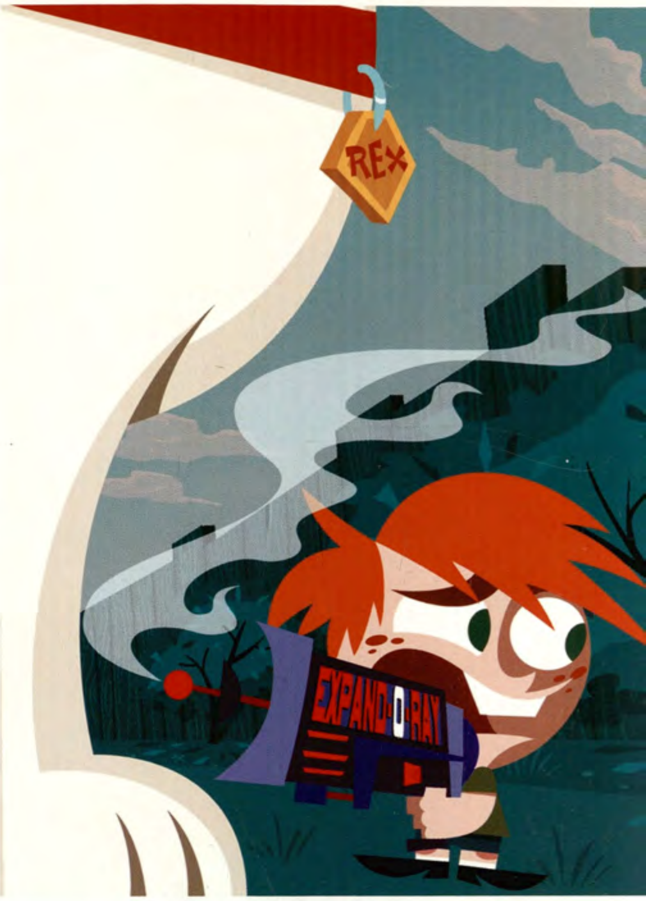
I take a lot of pride in the show and in everyone who worked on it. We created a show that looked very slick but still had a lot of heart. I never felt as if I was compromising or ripping off somebody else. I think that people will remember *The X's* as being truly different.

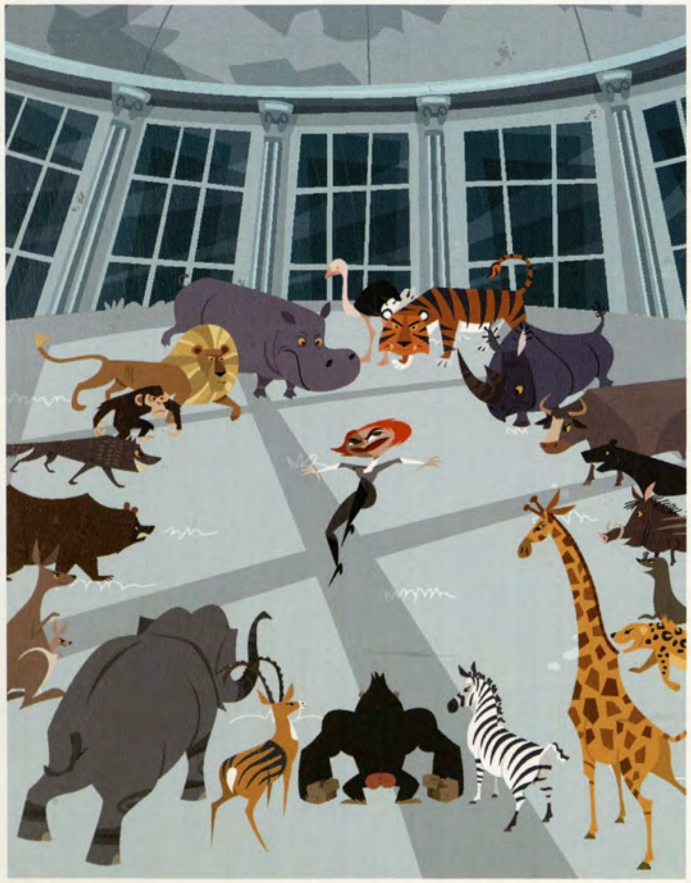
This Page, from Left: **The family faces off against "Truman X, Supervillain"; the intricate backgrounds and elaborate vehicles are created with computer graphics.**

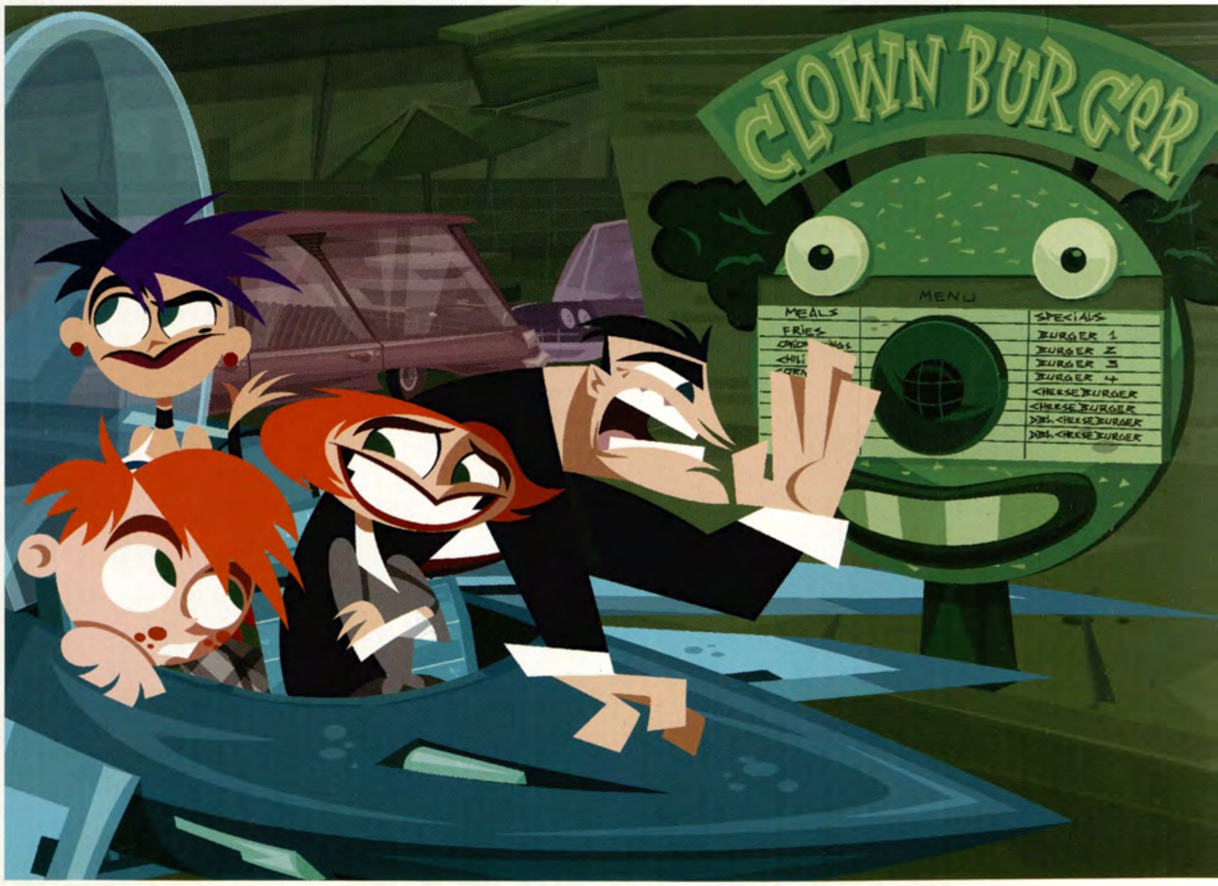
Opposite Page, Clockwise from Top Left: **Mrs. X, Mr. X, Truman X, and Tuesday X, the stars of the *The X's*.**

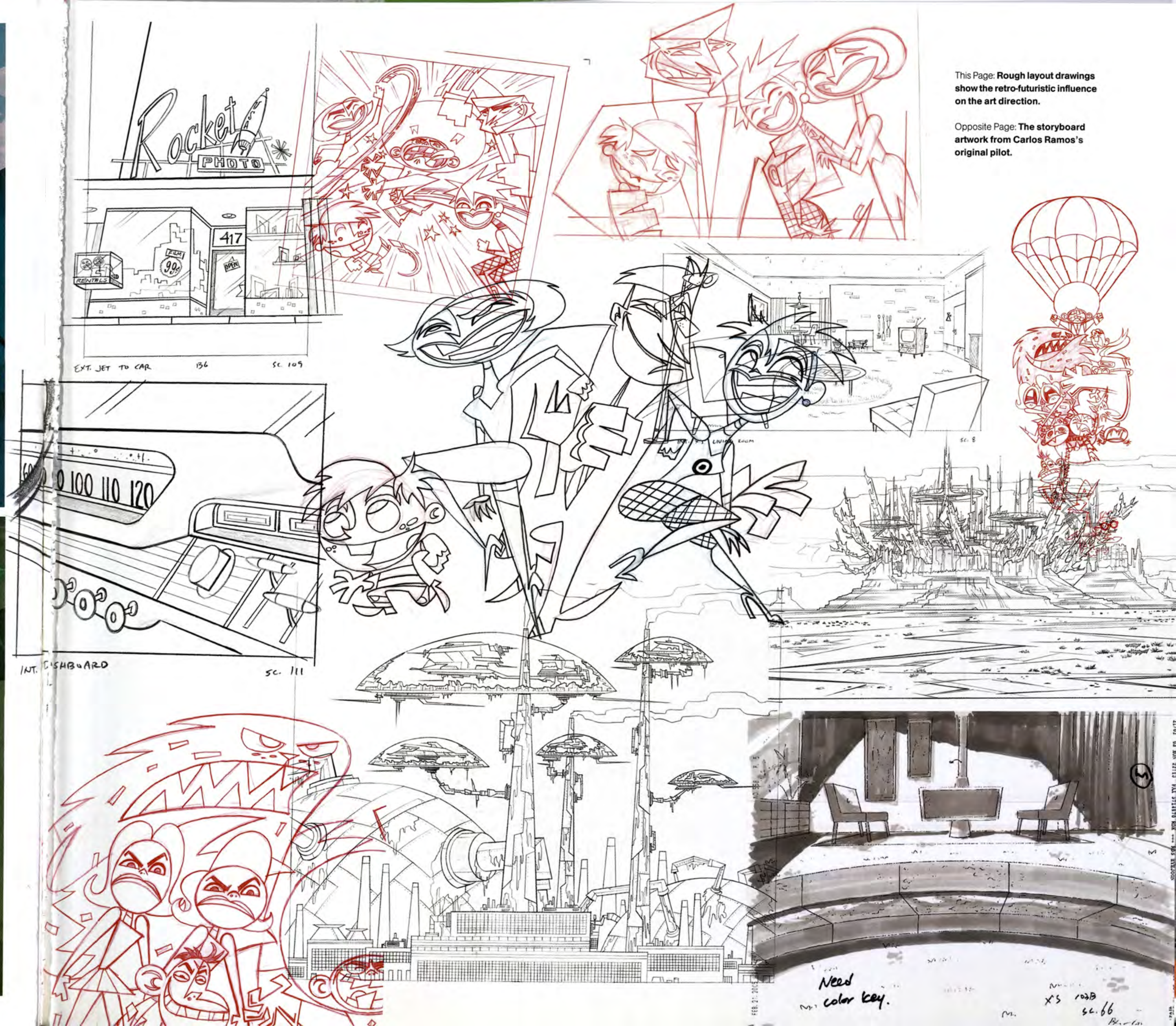





REX
EXPANDO-O-RAY

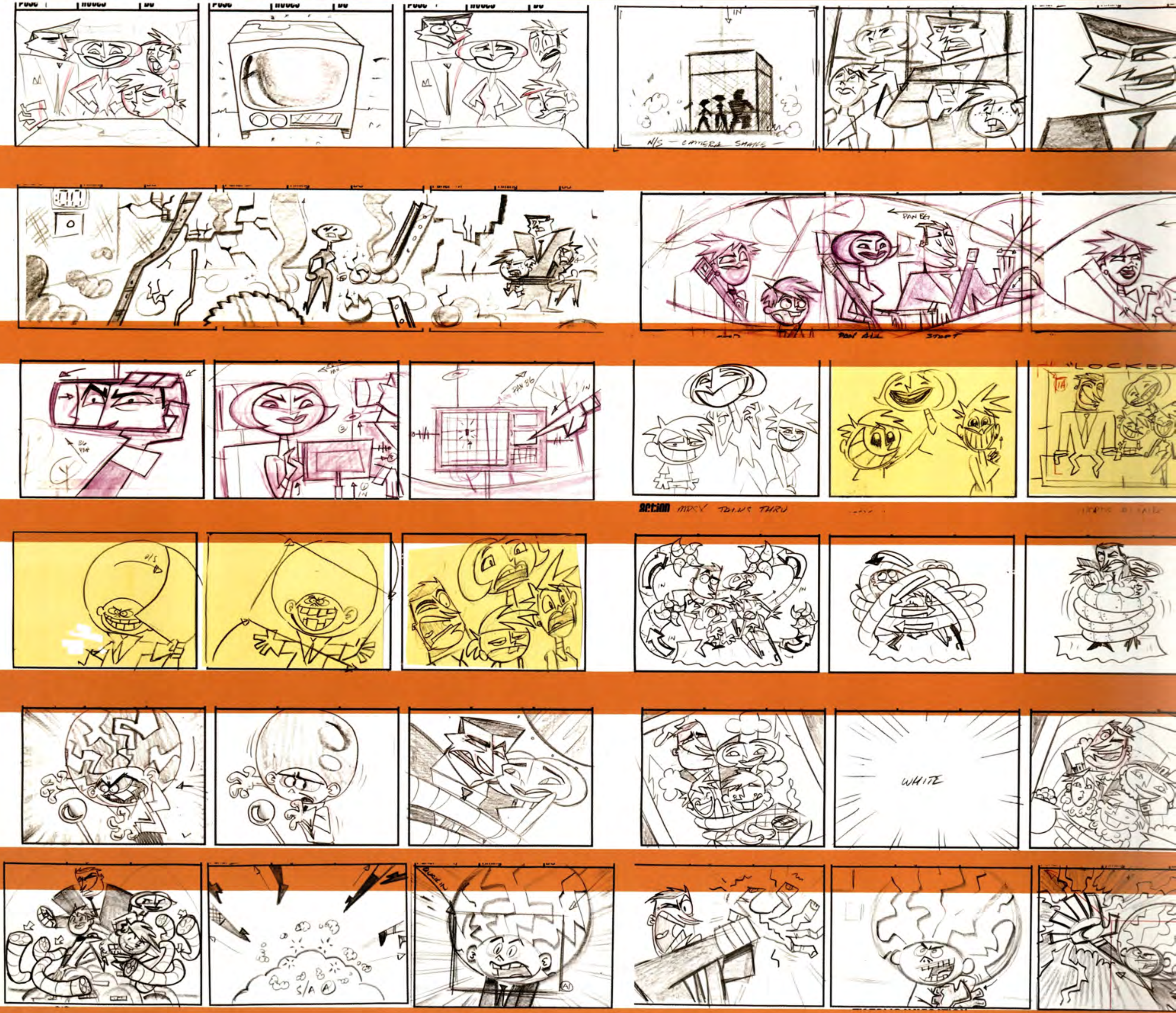


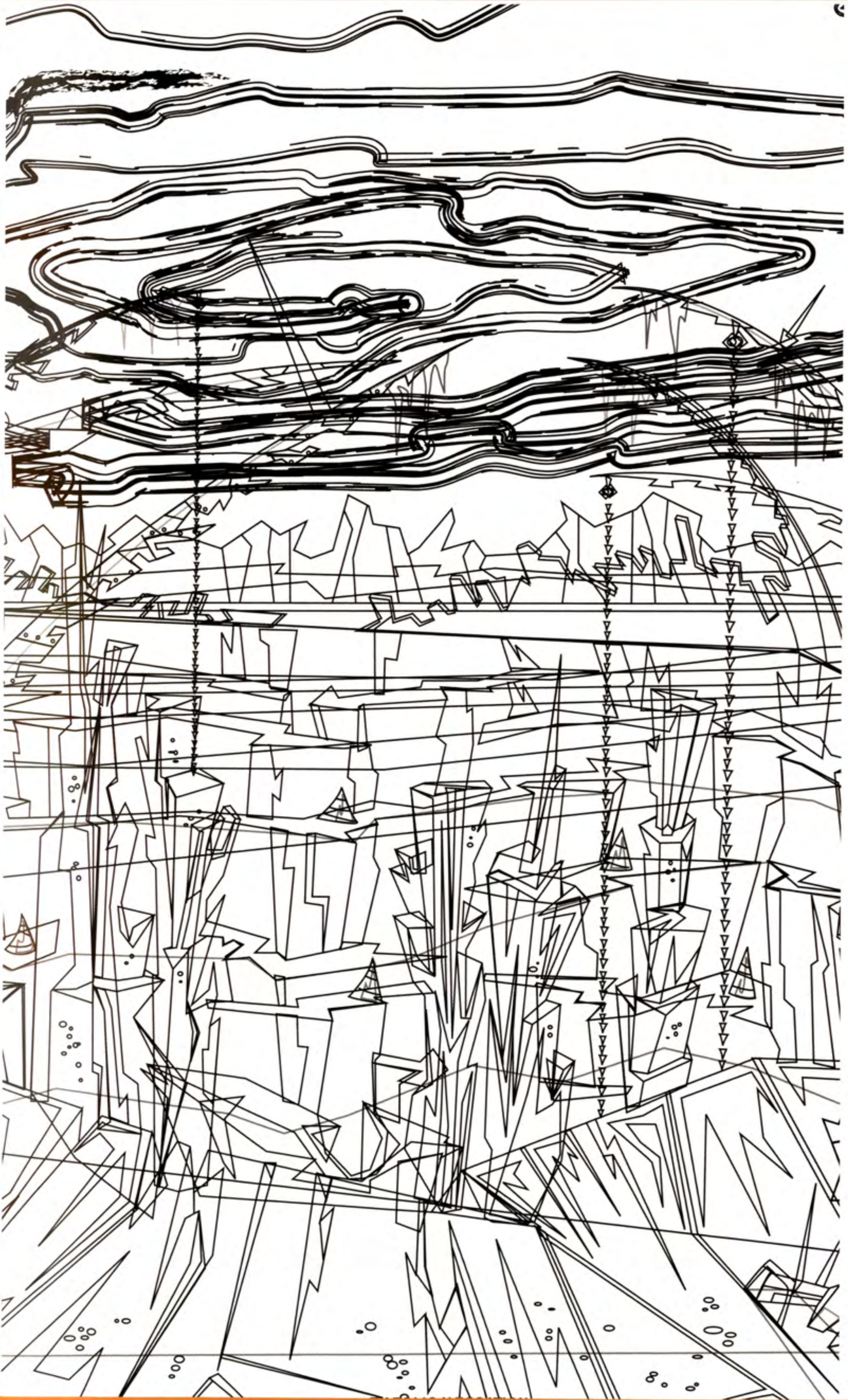

CLOWN BURGER
MENU
MEALS
FRIES
CHILI
SPECIALS
BURGER 1
BURGER 2
BURGER 3
BURGER 4
CHEESEBURGER
CHEESEBURGER
DBL. CHEESEBURGER
DBL. CHEESEBURGER

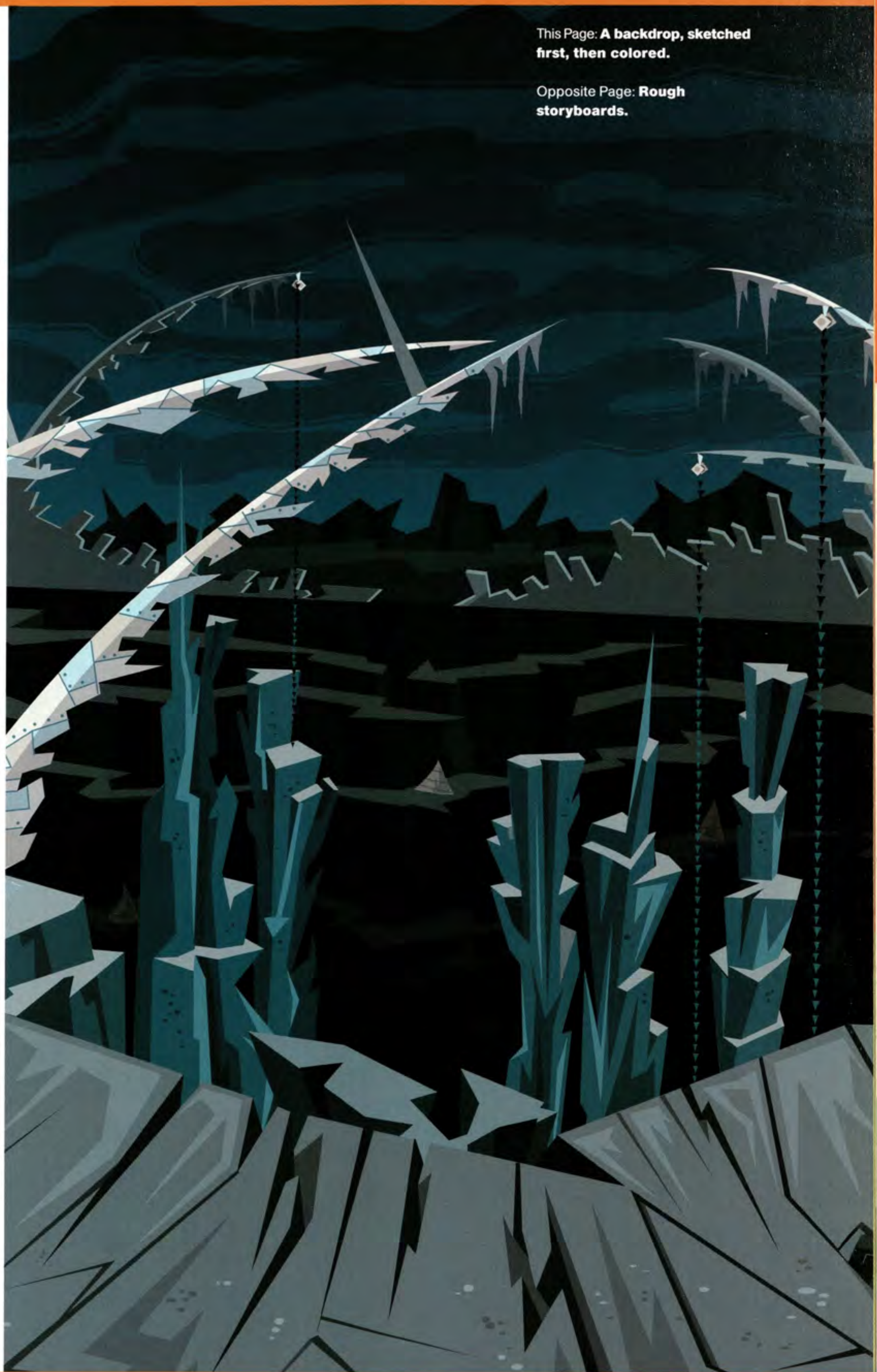

Rocket
PHOTO
417
FILM
99¢
OPEN
RENTALS
EXT. JET TO CAR
136
SC. 109
0 100 110 120
INT. DASHBOARD
SC. 111
LIVING ROOM
SC. 8
Need color key.
XS 103B
sc. 66

This Page: **Rough layout drawings show the retro-futuristic influence on the art direction.**

Opposite Page: **The storyboard artwork from Carlos Ramos's original pilot.**


IN
N/S — CAMERA SHAKE
PAN BG
PAN ALL
STOP
PAN BG
IN
"LOCKED
action MRSX TRINS THRU
O/S
IN
WHITE
S/A





This Page: **A backdrop, sketched first, then colored.**

Opposite Page: **Rough storyboards.**

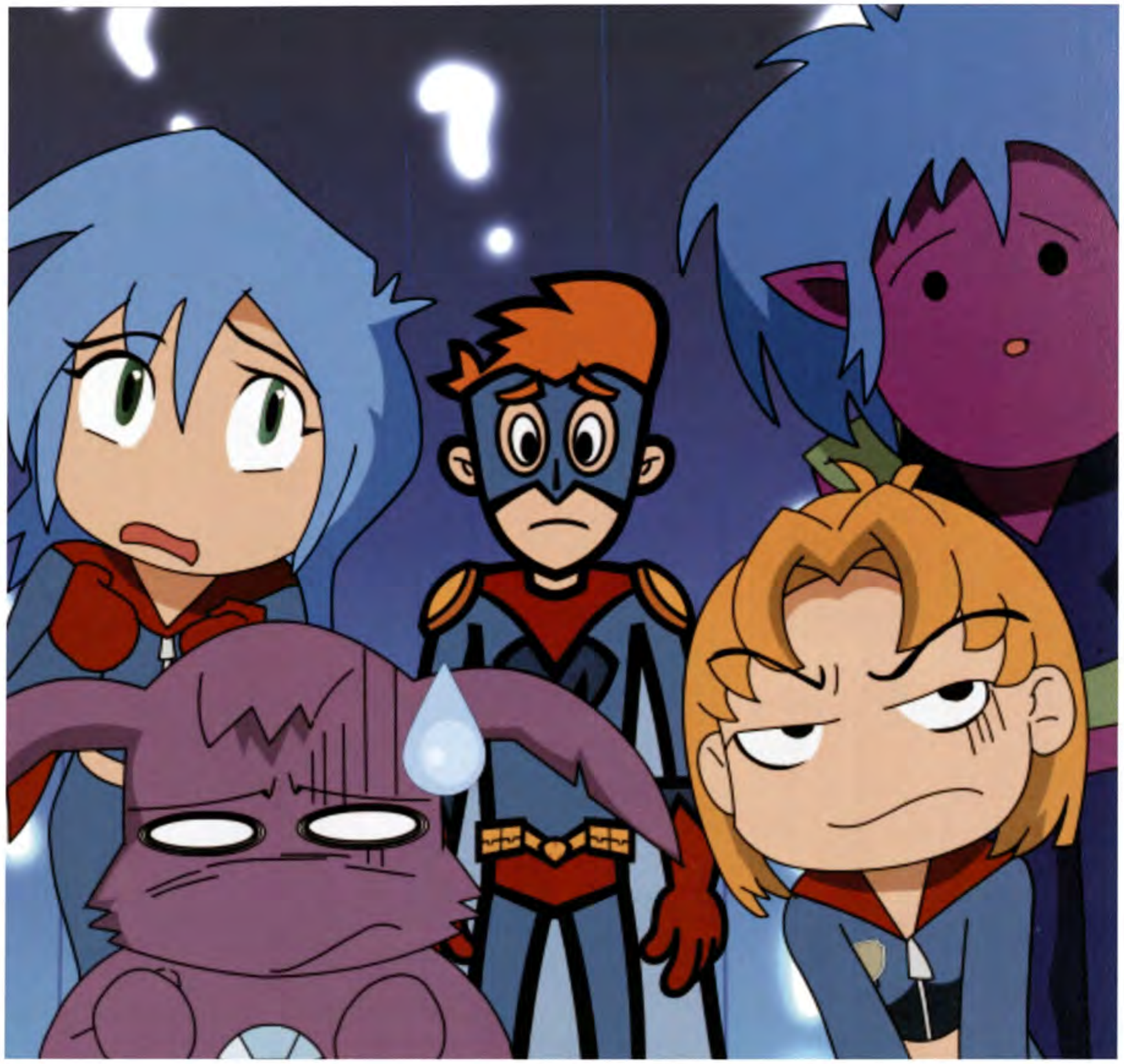
KAP
M
NICKELODEON™
KAPPA MIKEY™
08/2
C

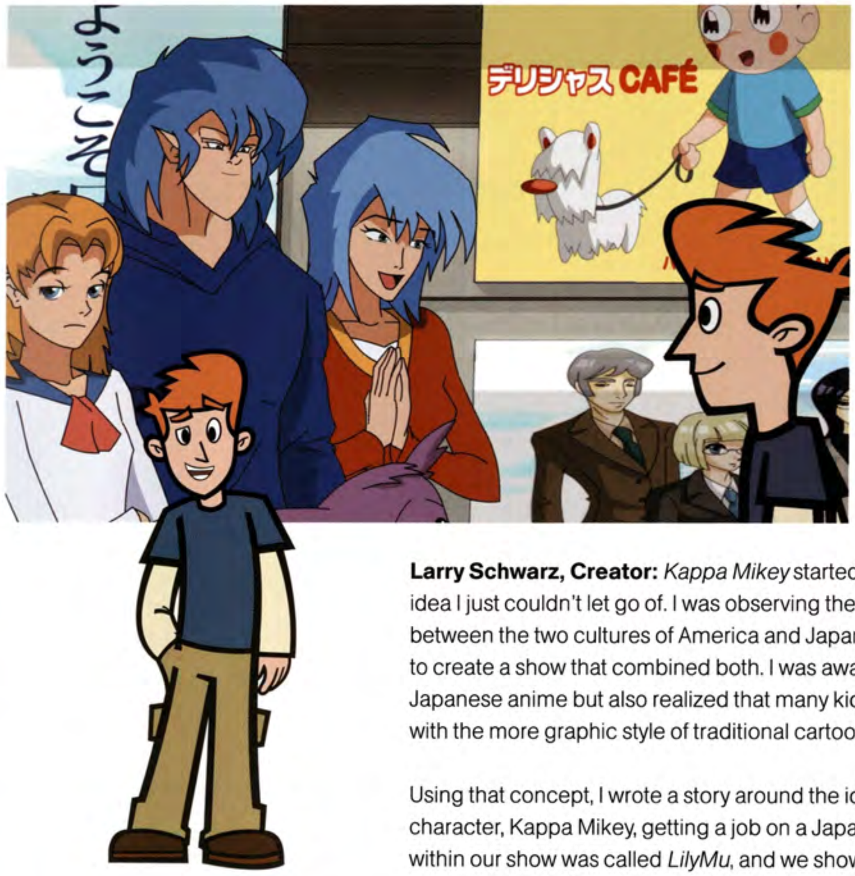
PA
IKEY

20/06 TO PRESENT. 52 EPISODES.
CREATED BY LARRY SCHWARZ

もんじゃ焼
五六八
お好み焼
1 HOUR
FAST
3F
ケー
五六薬
BA
Tea
Coffee
Sweets

“I HAD AN IDEA I JUST COULDN’T LET GO OF.”




ようこそ
デリシャス CAFÉ

This Page: **Offscreen, Mikey’s just a normal American kid.**

Opposite Page: **The cast of *LilyMu*, the show within the show at the center of *Kappa Mikey*. Its stars** (from left) **are Mitsuki, Guano, Yes Man, Gonard, Mikey, Ozu, and Lily.**

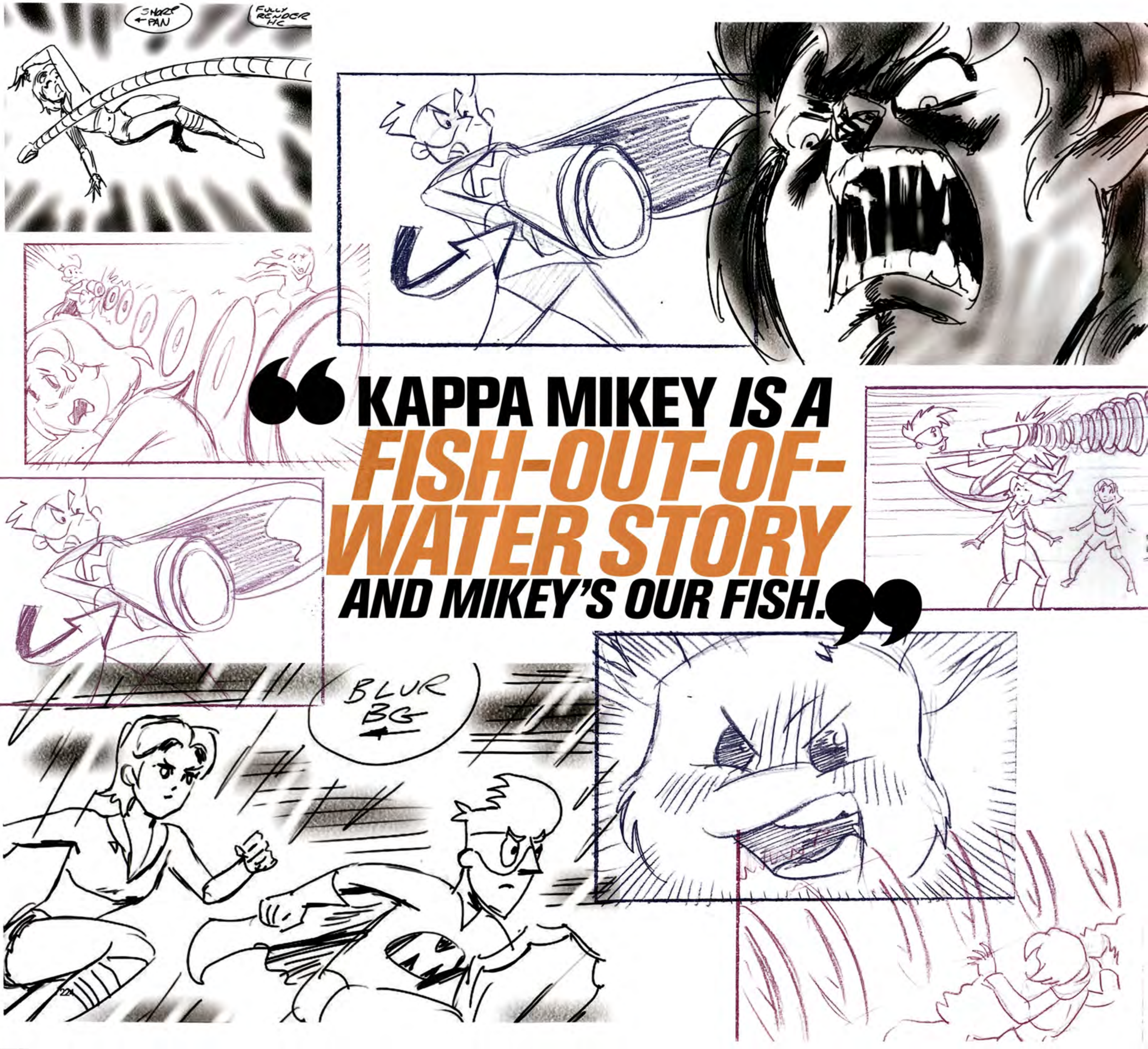
Larry Schwarz, Creator: *Kappa Mikey* started as a visual concept. I had an idea I just couldn’t let go of. I was observing the differences in animation styles between the two cultures of America and Japan, and thought it would be cool to create a show that combined both. I was aware of the growing popularity of Japanese anime but also realized that many kids in America had grown up with the more graphic style of traditional cartoons.

Using that concept, I wrote a story around the idea of an American cartoon character, Kappa Mikey, getting a job on a Japanese anime show. The show within our show was called *LilyMu*, and we showed our audience all of its backstage zaniness.

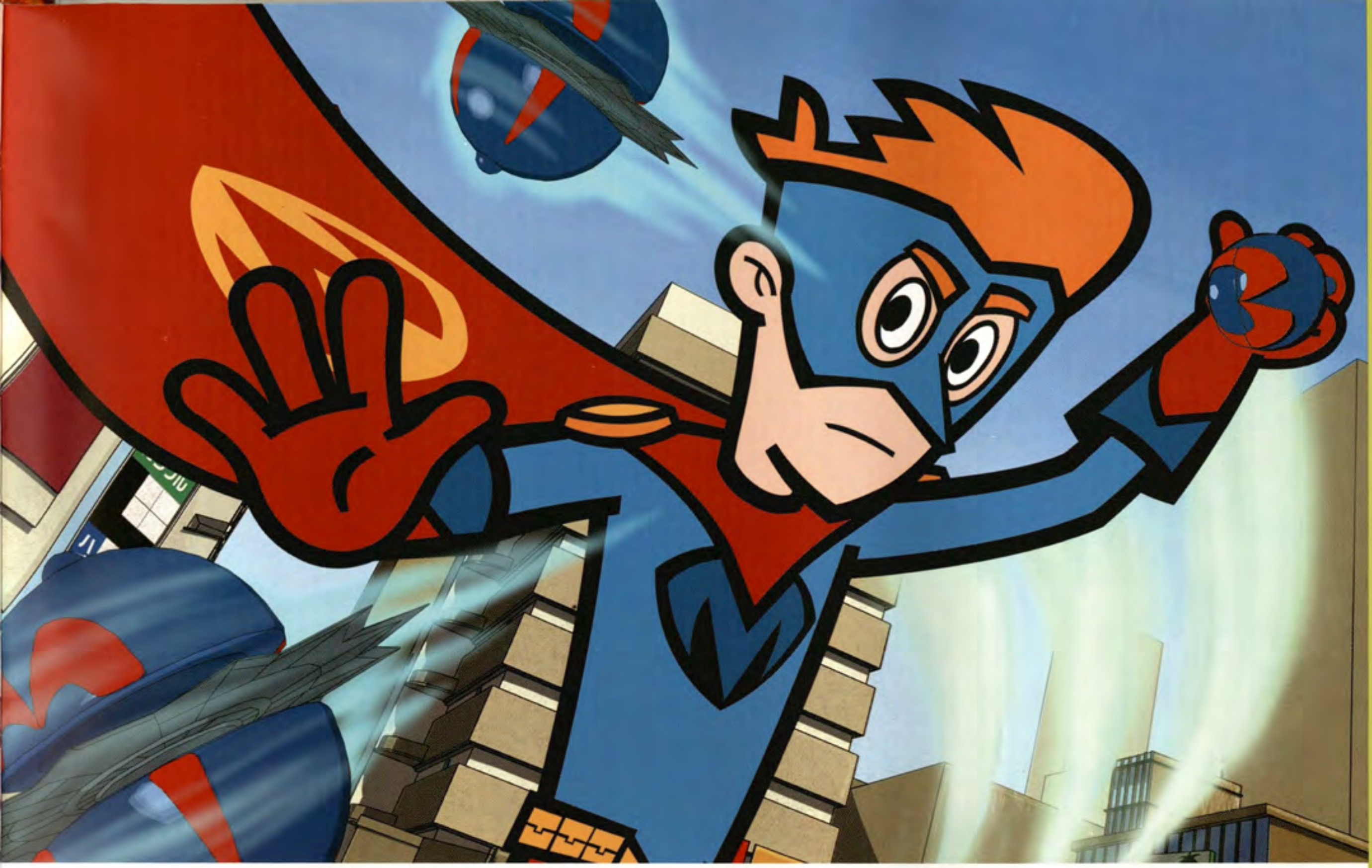
Kappa Mikey is a fish-out-of-water story, and Mikey’s our fish. I had asked Arisa Konno, who is Japanese and one of our producers on the show, how to say “fish out of water” in Japanese. She told me the story of the “Kappa,” which in Japanese mythology is a creature that came out of water onto dry land to eat cucumbers. The cucumber sushi roll is called a “kappa-maki,” so we thought, okay, kappa-maki ... Kappa Mikey. We just liked the play on words, and that’s how we came up with the character’s name.

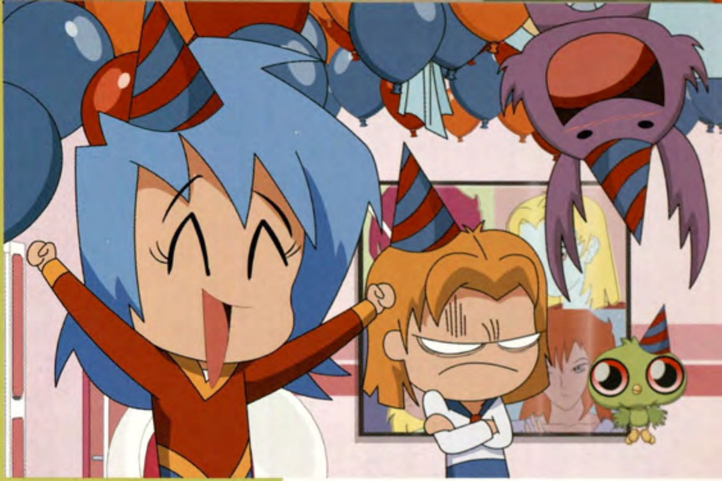
The show appeals to kids, but it also appeals to the older anime fans. It’s a fantasy and a cartoon, but the Japanese elements, like the road signs, are real—they’re based on actual streets in Tokyo. It’s really important to us that all the anime clichés are dead-on without making fun of the genre.

Unlike other children’s shows, we have a full-time, in-house writers’ room. Our writers are all on staff instead of freelancing, so they work together on the writing, like a sitcom. We have two different art teams: one team of designers and animators creates the anime characters, and the Mikey team just does him. Our studio, the Animation Collective, is the largest animation studio in New York. We have people from fifty different countries working on the show, a truly international mix of talent. The show has really caught on internationally. There are fan sites in Japan, where the show isn’t even on the air!


SHAKE
← PAN
FULLY RENDER HC
BLUR BG
←

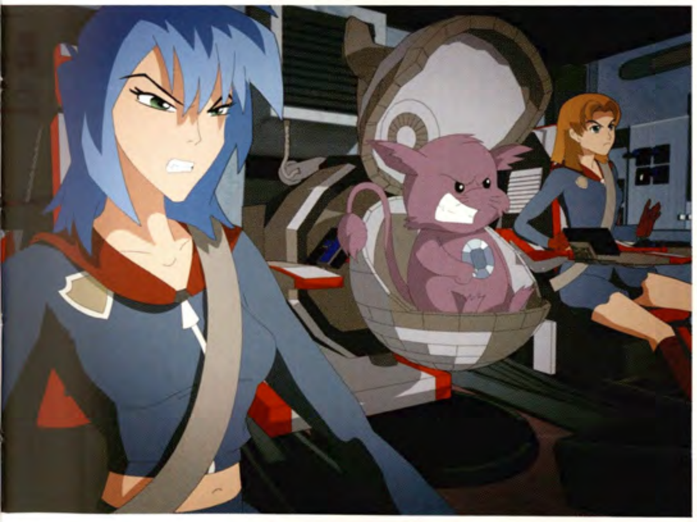
“KAPPA MIKEY *IS A* ***FISH-OUT-OF-WATER STORY*** ***AND MIKEY’S OUR FISH.***”

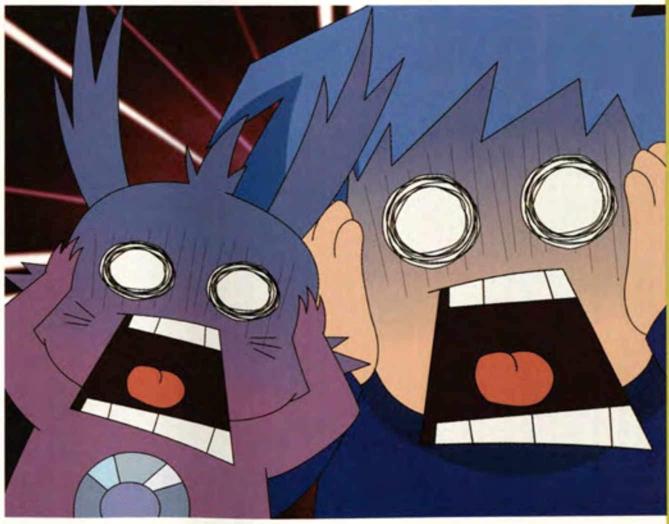


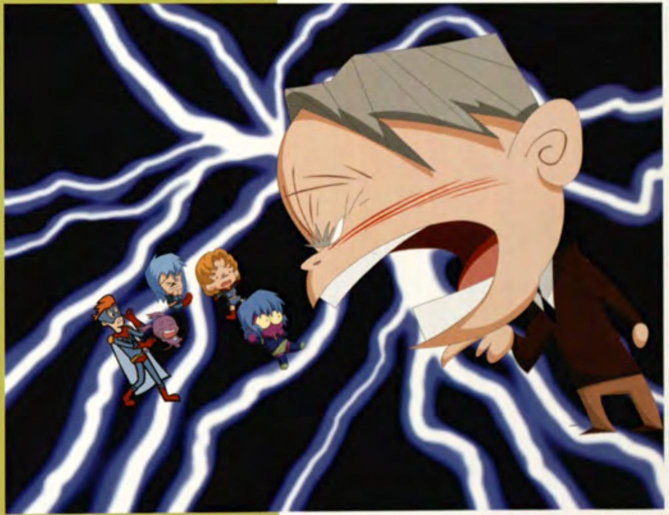


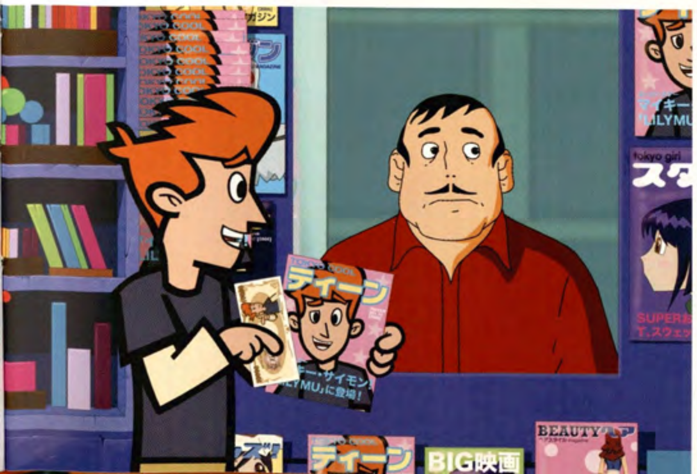
This Page: **The final artwork for the show, an anime series produced in New York City. Note the difference in style between the simply drawn American Mikey and the intricate Japanese-style animation.**

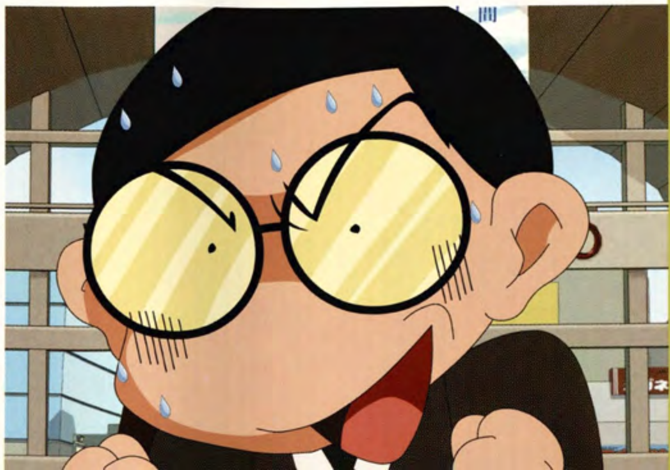
Opposite Page: **Various sketches of *Kappa Mikey* characters and action sequences.**

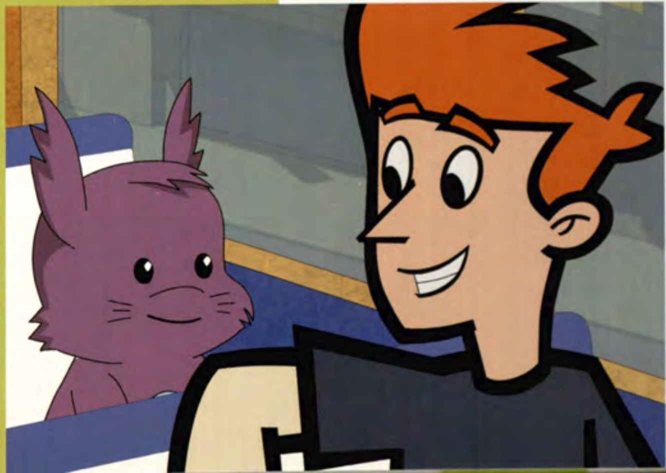










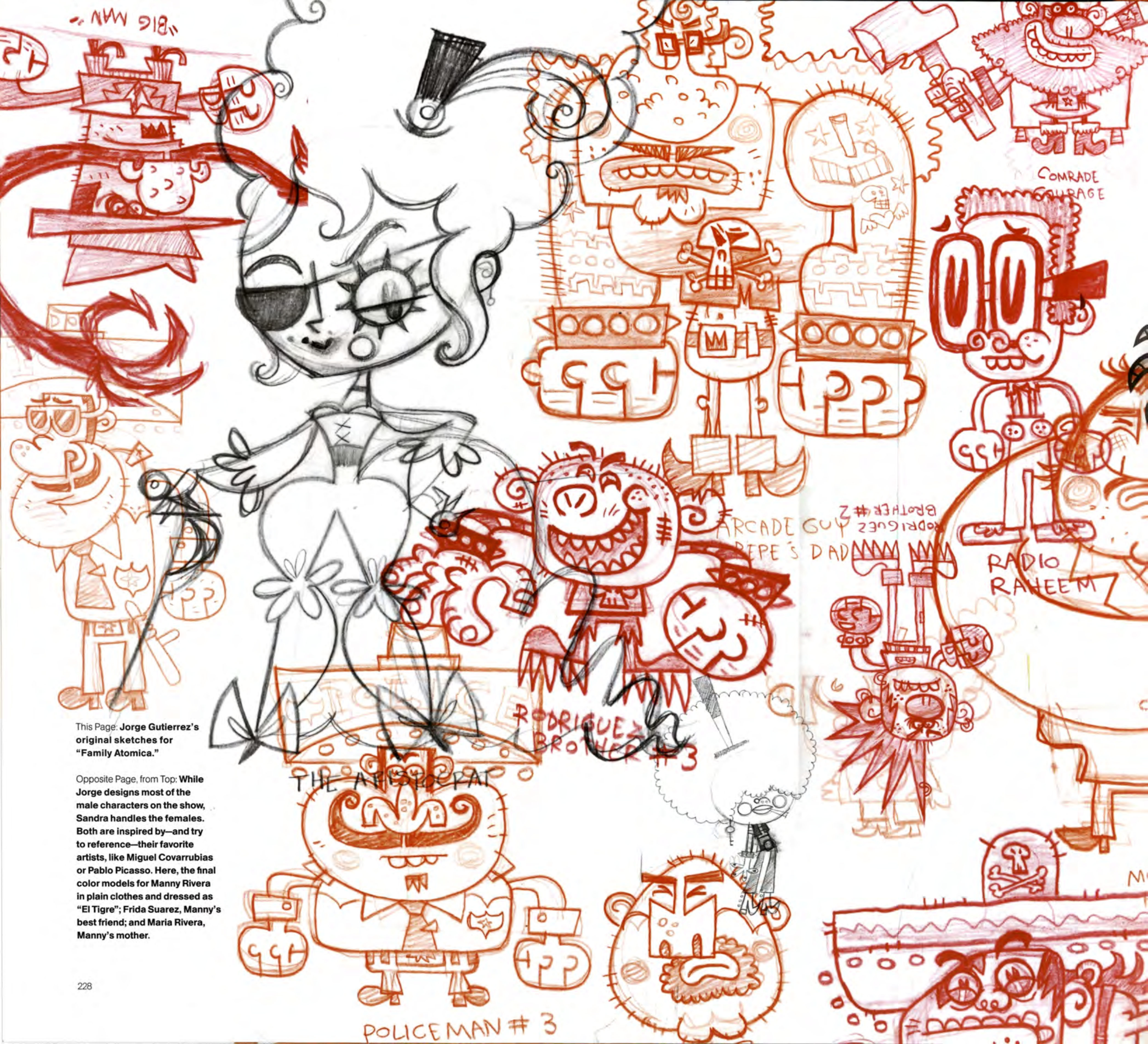


NICKELODEON™
EL TIGRE
THE ADVENTURES OF
MANNY RIVERA™
ELTI

03

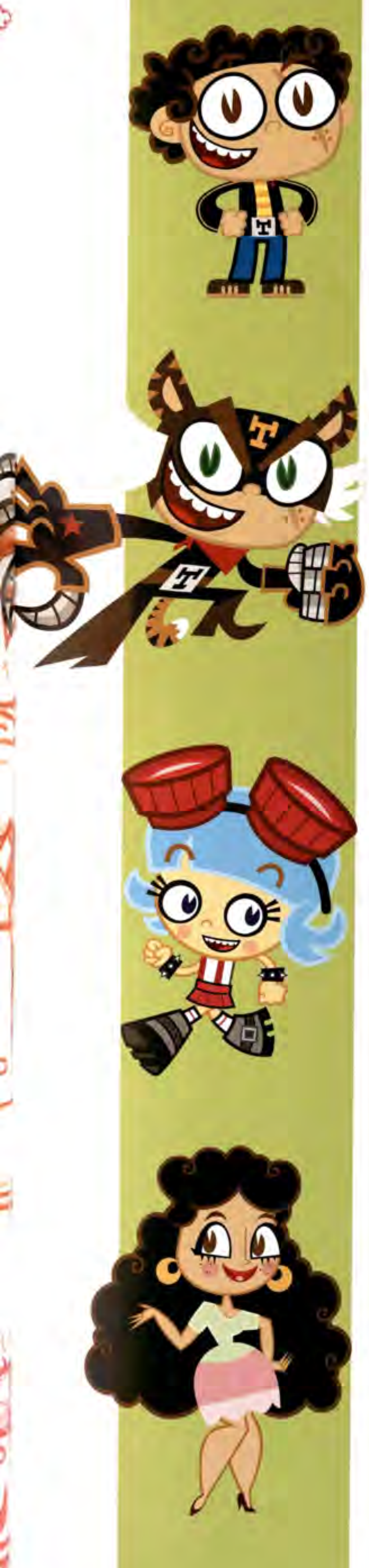
GRE

/03/07 TO PRESENT. 26 EPISODES.
CREATED BY SANDRA EQUIHUA,
JORGE GUTIERREZ


"BIG MAN"
COMRADE COURAGE
ARCADE GUY
PEPE'S DAD
RODRIGUEZ BROTHER #2
RADIO RAHEEM
RODRIGUEZ BROTHER #3
THE ARISTOCRAT
POLICEMAN #3

This Page: **Jorge Gutierrez's original sketches for "Family Atomica."**

Opposite Page, from Top: **While Jorge designs most of the male characters on the show, Sandra handles the females. Both are inspired by—and try to reference—their favorite artists, like Miguel Covarrubias or Pablo Picasso. Here, the final color models for Manny Rivera in plain clothes and dressed as "El Tigre"; Frida Suarez, Manny's best friend; and Maria Rivera, Manny's mother.**



Jorge Gutierrez, Co-Creator: I was born in Mexico City. When I was ten years old, I moved to Tijuana with my parents. My sister is also an artist. In Sandra's family—

Sandra Equihua, Co-Creator: I was the black sheep!

Jorge Gutierrez: She was the black sheep. Everyone else was a doctor or veterinarian or something.

Sandra Equihua: I grew up on the border, and I was influenced by the cartoons I saw as a child, just like American kids. We had all the same channels.

Jorge Gutierrez: When we met, Sandra was seventeen and I was eighteen. At that point I wanted to go to Cal Arts, and I did. After I got my bachelor's and master's degrees in experimental animation, we did a Web-based cartoon series called "El Macho" for a site called ScreenBlast. Three months into our marriage, the site went out of business.

Sandra Equihua: Just married. It's amazing.

Jorge Gutierrez: She had just moved and left her family. Here we were in the United States, I'm on a work visa, I'm unemployed, and we have nothing. That's when the pitching craziness began. We started literally walking into studios.

Sandra Equihua: We were pitching as a couple.

Jorge Gutierrez: The original title of *El Tigre* was *Familia Atomica*, which sort of reinvented the Latino nuclear family. That's where *El Tigre* started, and the core idea was exactly the same. It was about a kid whose dad is a superhero and whose grandpa is a supervillain. The kid is born with both of their powers and has to decide if he wants to be good or evil. We based elements of the grandfather character on my childhood memories of my own grandfather, and the dad character on my dad. And Manny Rivera—El Tigre—is based on the memories of my childhood.

Sandra Equihua: Frida, Manny's best friend, is based on me.

Jorge Gutierrez: My father was an architect, and my grandfather was a general in the Mexican army. When I went to visit my grandfather in his office, it was really dark, the carpet was red, and there were guns everywhere. Bear rugs. Zebra rugs. Behind his desk was a giant mural of Richard the Lionheart chopping off the head of another warrior. I didn't really understand when I was little what my grandfather did; I thought he was some kind of James Bond villain. And then I would go visit my father in his office.

Sandra Equihua: His father's office was superclean and sterile, with big wooden tables, natural wood, and windows everywhere. There were drawings and paintings all over the place.

Jorge Gutierrez: I would say, "Father, can you draw me a robot?" He would stop what he was doing, say "Of course!" and draw me a robot, or a dinosaur, or whatever I asked. To me, my father was like a superhero, with the power to draw anything I asked him to. People were always telling me, "You're so much like your father" or "You're so much like your grandfather." I wondered which I wanted to be: a superhero who could draw like my dad, or a supervillain like my grandfather, with guns, dead animals, and secret meetings and trips where no one hears from you.

Sandra Equihua: With Frida, it's the same idea. Her dad is chief of police, her mom is a judge, and her sisters are police cadets, which makes Frida the odd one out. Frida was actually the hardest character to develop; we didn't want her to turn into a nagging, know-it-all, annoying girl. Manny and Frida are sort of like Bonnie and Clyde. We don't really want them to have a romantic relationship. Frida would totally back Manny up, which in a way is like Jorge and me. If Jorge has a crazy idea, I don't care what it is, I'll totally back it up.

Jorge Gutierrez: Yeah, like should we drive off this cliff?

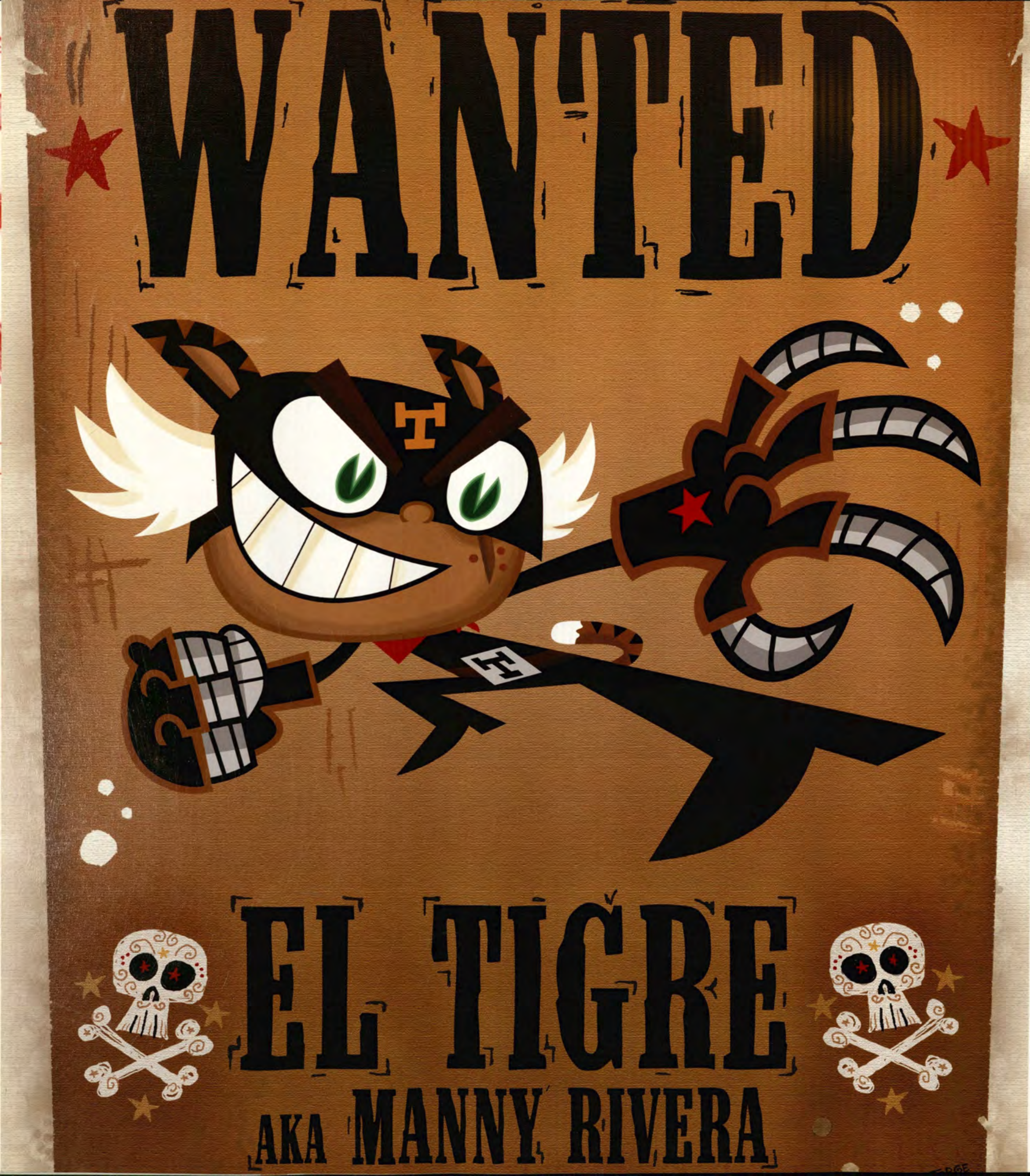
Sandra Equihua: Well, maybe we should light the car on fire first.

Jorge Gutierrez: Manny's father is Rodolfo, a Mexican wrestling superhero. His mom is named Maria, but the parents are divorced, which is a pretty big deal in television animation. Maria says she married the man, not the hero, and so they split. Meanwhile, the grandfather is the supervillain Puma Loco.

Sandra Equihua: In Aztec culture, the warriors wore animal suits. An eagle warrior would literally have a suit made out of an eagle's head. So we decided to base our heroes and villains on warriors that existed before superheroes. We love cats, so we thought of tigers, jaguars, and pumas. The family is cats in their superbeing personas. One's a puma, one's a panther, and El Tigre, of course, is a tiger.

Jorge Gutierrez: They live in Miracle City, which is based on Mexico City. We wanted to get into the vibe and feel of where we grew up, with buildings from different eras. The place is textured, and it's a little dirty, just like the flavor of Latin culture that we like.

This is the best job we've ever had. I keep telling Sandra that nothing is ever going to be this much fun, so let's take advantage and enjoy every minute. Let's really make the most of this.



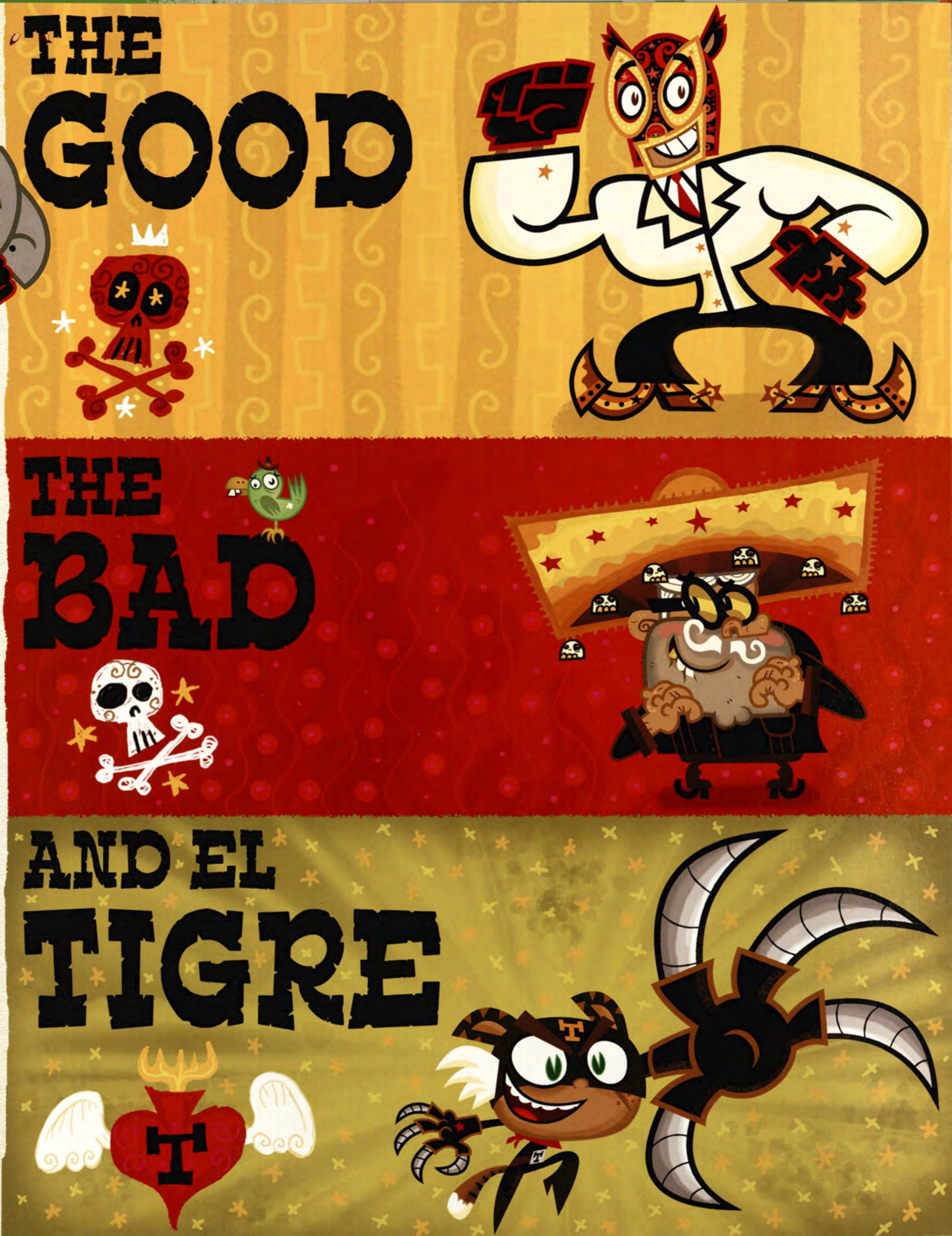
This Page, Right: **Two images of Rodolfo Rivera, Manny's father, in his civilian clothes. He wears his "Lucha Libre" (Mexican wrestling) mask every day and will only remove it to have heart-to-heart conversations with his son.**

Right, Left, and Below: **Three promotional posters for the series, including one featuring "Puma Loco," the semiretired supervillain, a.k.a. Manny's grandfather.**

Overleaf: **The entire cast of *El Tigre* is created in flash animation.**

TE PANTERA

ALOCO


THE GOOD
THE BAD
AND EL TIGRE

POLICE
POLICE
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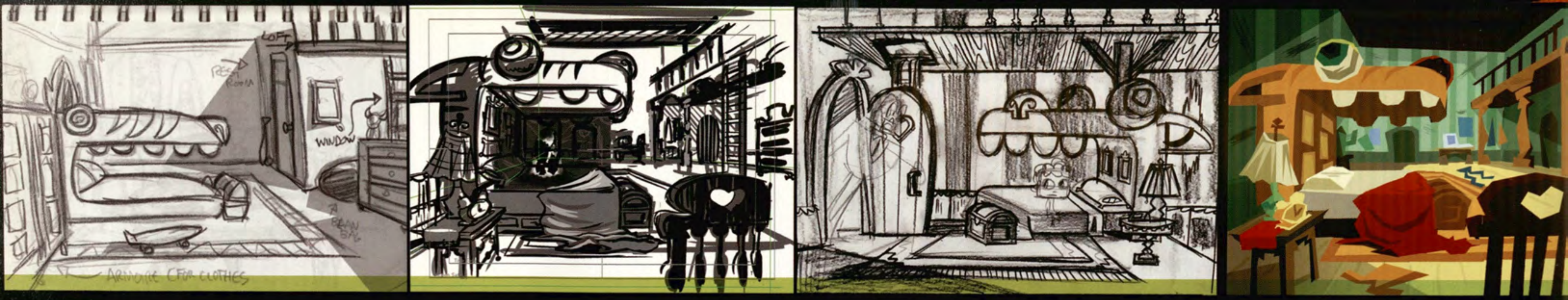
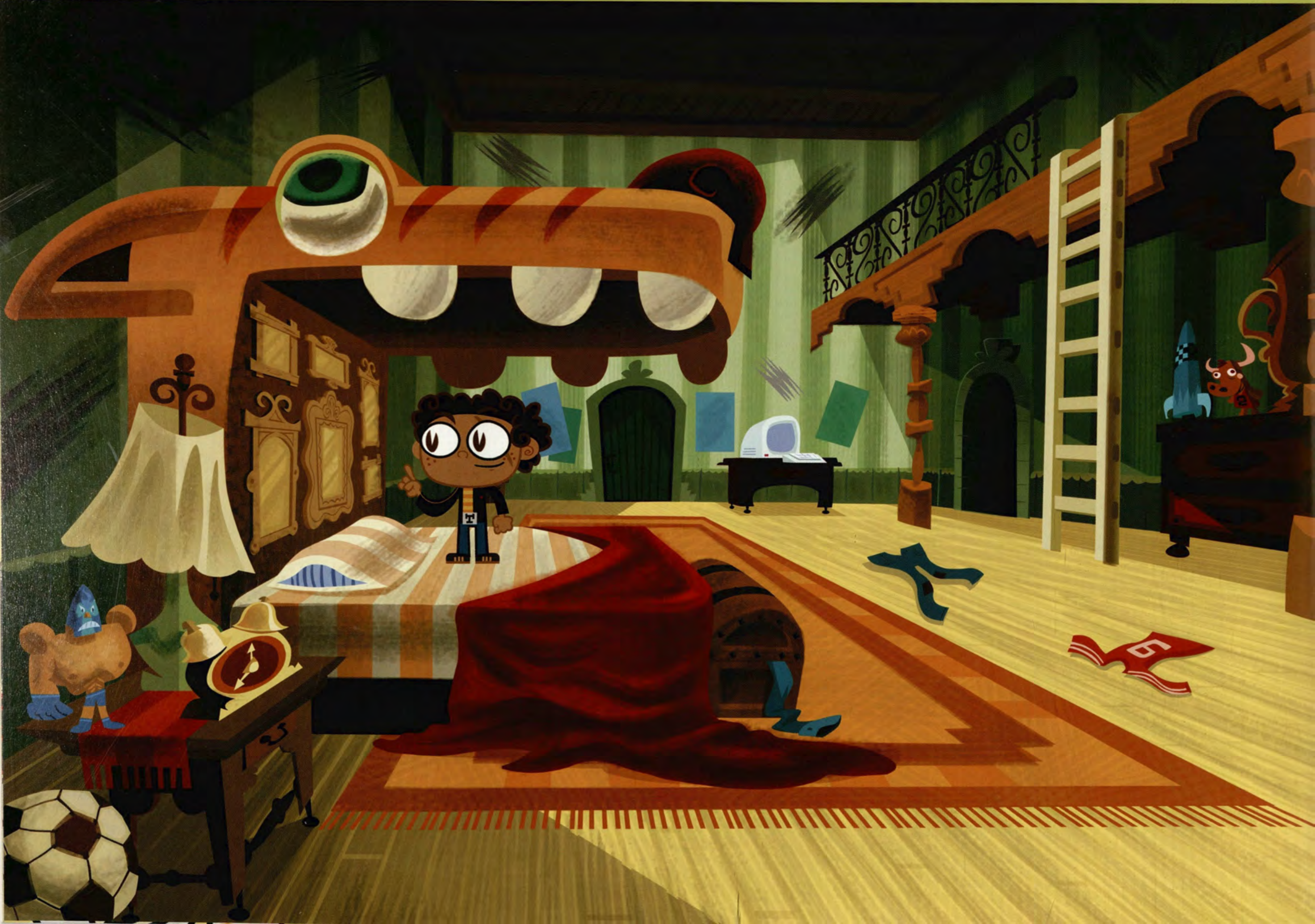
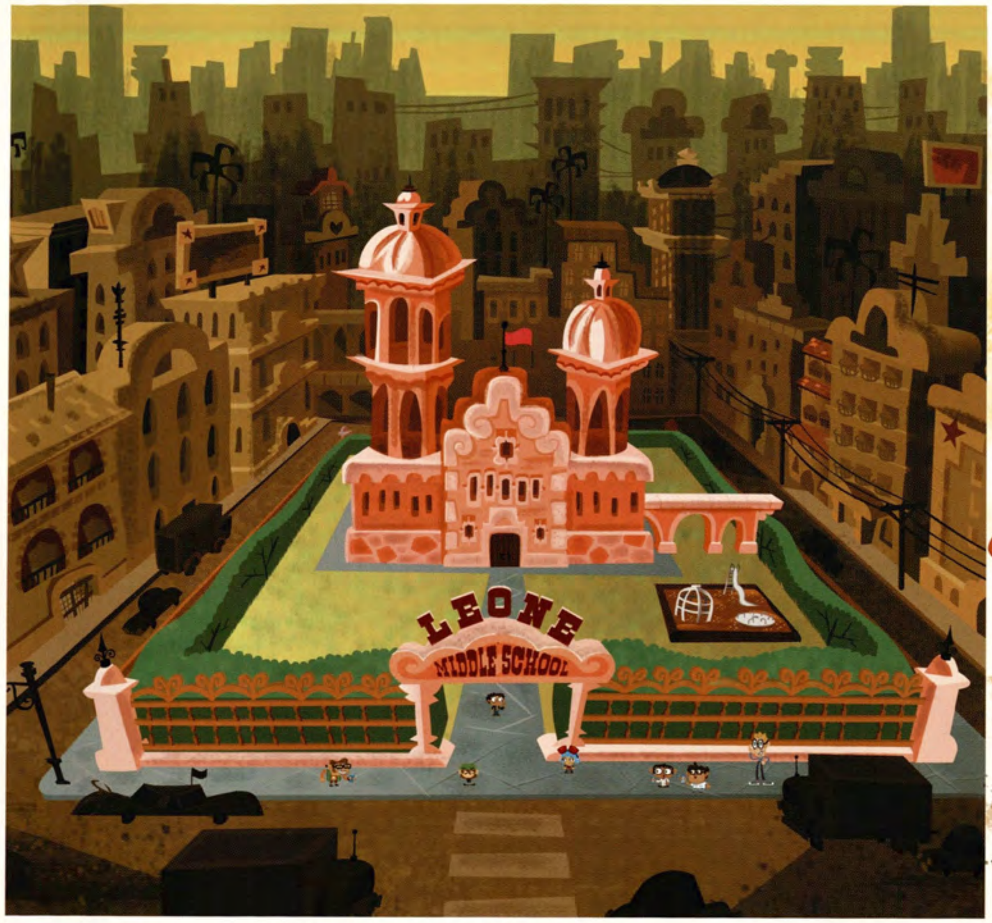
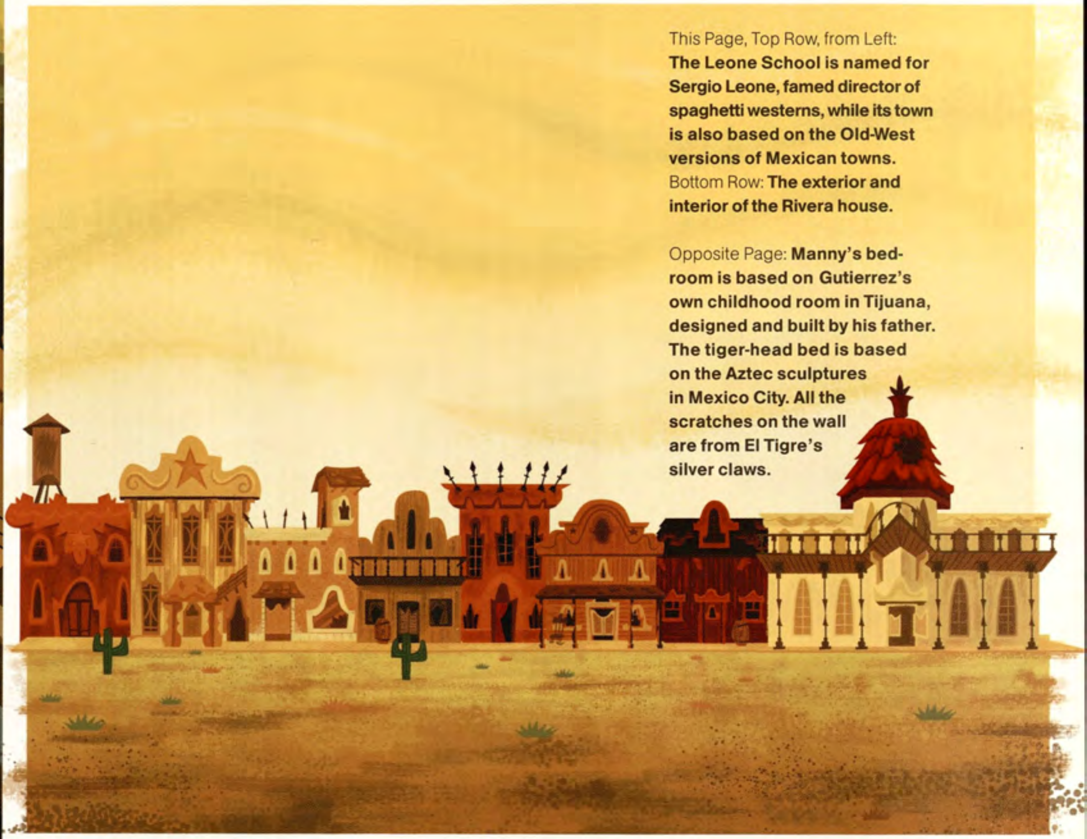
POLICE
66
13
5

6
ATOMIC SOMBREROS
POLICE


LOFT
REST OF ROOM
WINDOW
BEAN BAG
ARMOIRE (FOR CLOTHES

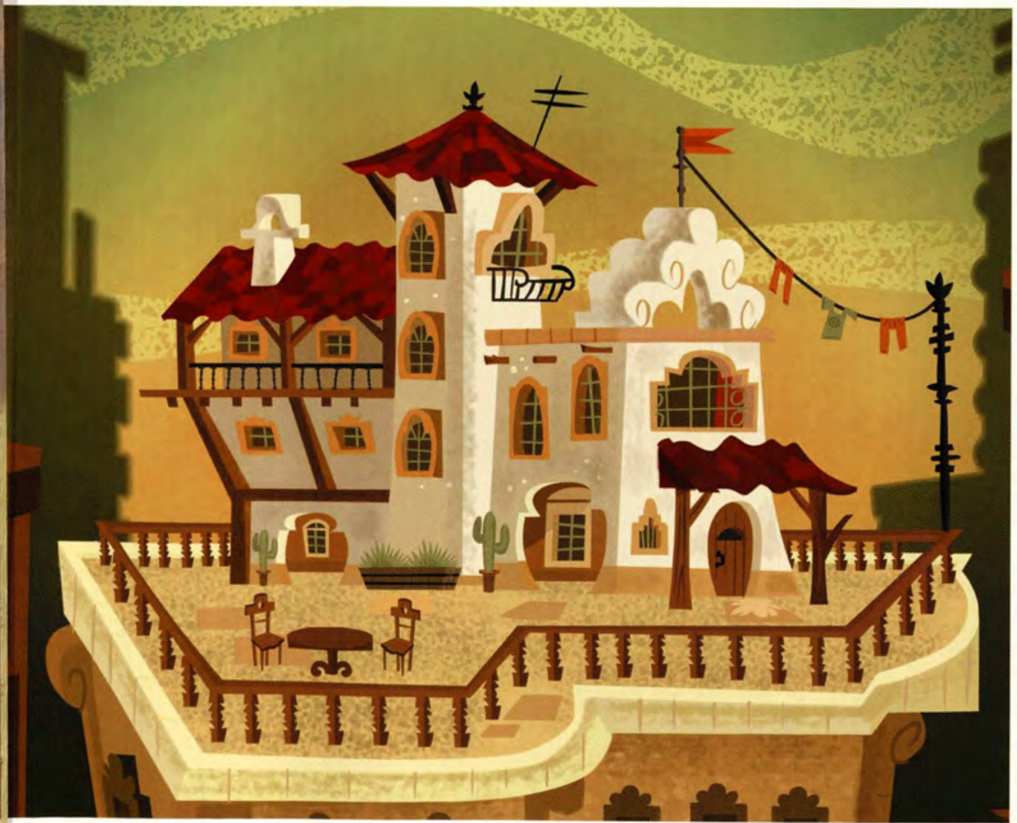


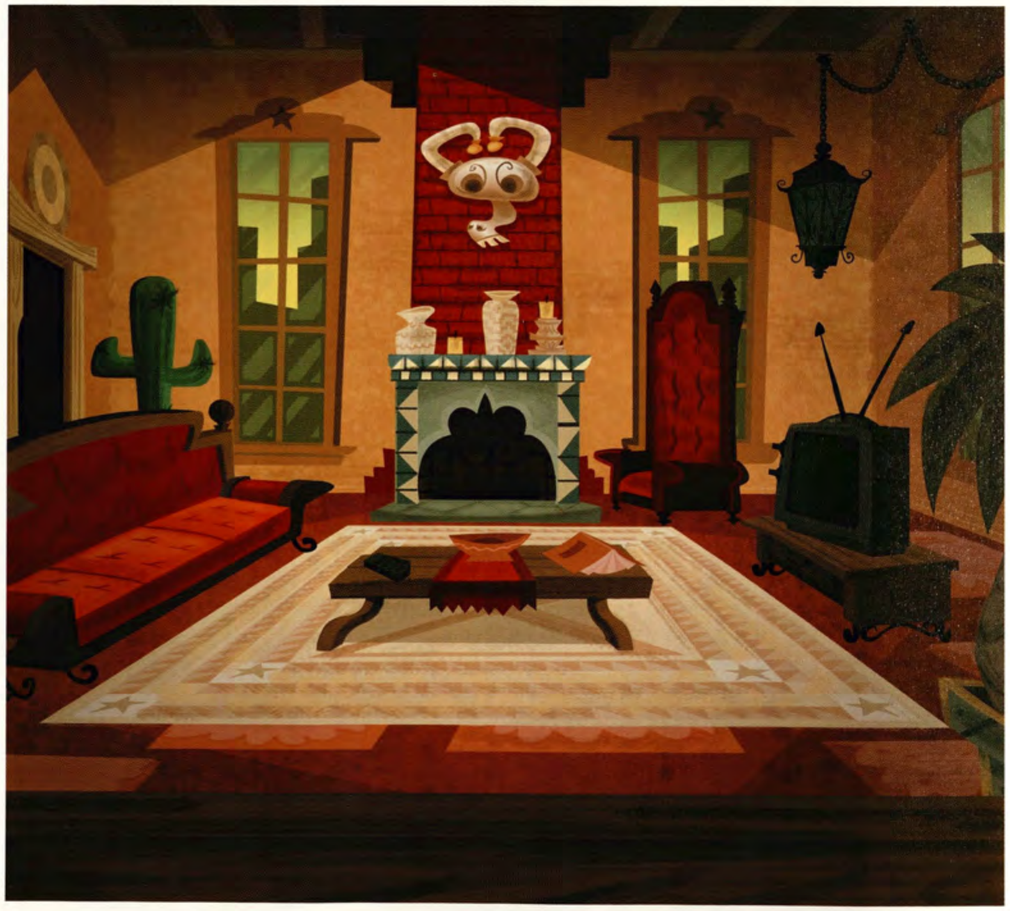




This Page, Top Row, from Left: **The Leone School is named for Sergio Leone, famed director of spaghetti westerns, while its town is also based on the Old-West versions of Mexican towns.** Bottom Row: **The exterior and interior of the Rivera house.**

Opposite Page: **Manny's bedroom is based on Gutierrez's own childhood room in Tijuana, designed and built by his father. The tiger-head bed is based on the Aztec sculptures in Mexico City. All the scratches on the wall are from El Tigre's silver claws.**





RAND

CAR

2007 TO PRES

CRE

OM!

TOONS

SENT. 13 EPISODES/39 SHORTS.
ATED BY FRED SEIBERT

NICKELODEON
RANDOM!
cartoons

Fred Seibert, Creator: After *Oh Yeah! Cartoons* resulted in a few new successful series, I felt that a battle had been fought—and won. The reason I say that is because in 1997, when we started developing *Oh Yeah! Cartoons*, the industry was undergoing a huge upheaval. In 1990 there were no series that I would call "cartoon" series. They were all, in my opinion, "animated" series. The people who were dedicated to cartoons as opposed to the general medium of animation didn't feel like they had a home in the industry. They were just starting to find their footholds in the business, and *Oh Yeah! Cartoons* developed a crew of creators who became the vanguard of the revival of the commercial cartoon.

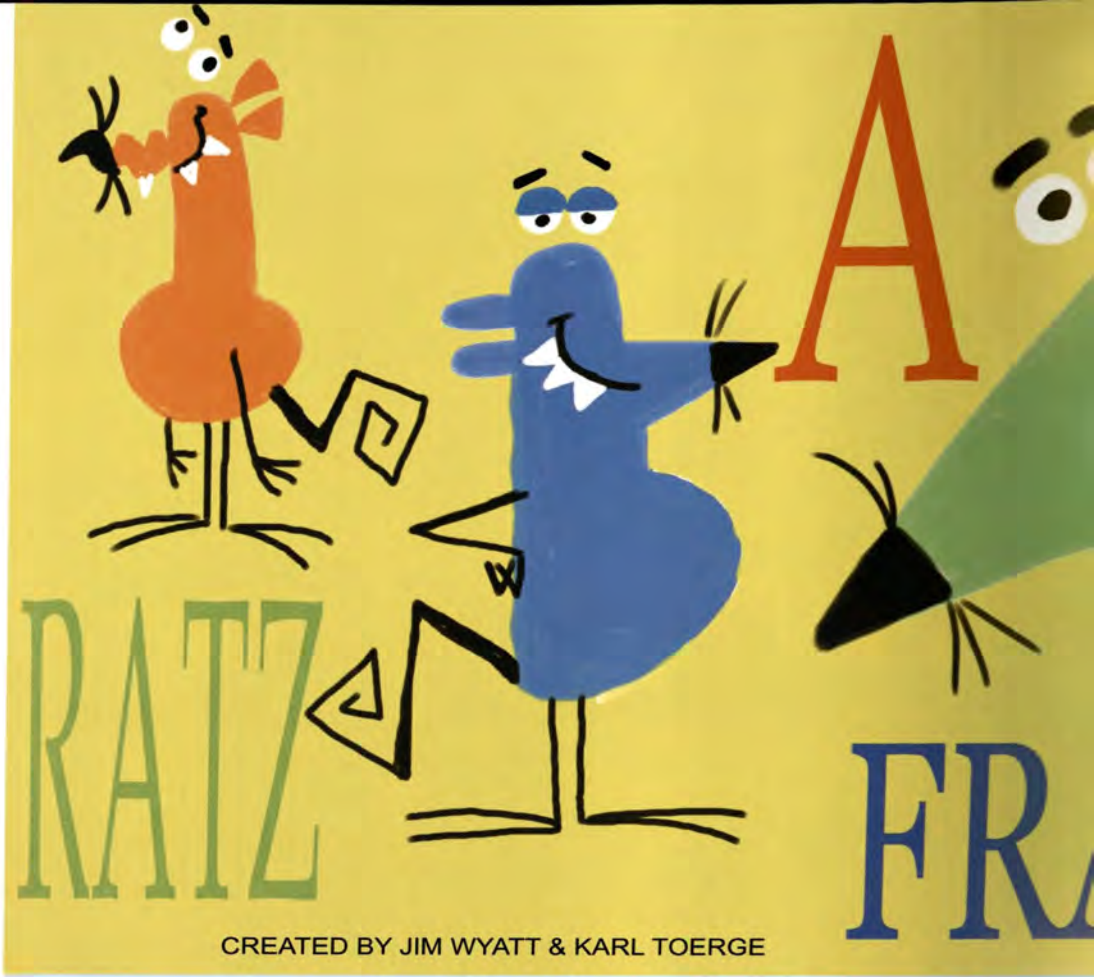
Today, I think it's fair to say that 95 percent of the animated shows on TV can truly be called cartoon series. At this point, the notion of wanting to revive the cartoon is no longer a burning issue in the creative community. Take the newest people in the business, the students coming out of the major animation schools—these are the kids who grew up with the first generation of what I like to call the "Silver Age" of cartoons. I'm talking about *Ren & Stimpy, Rugrats, Dexter's Laboratory, Powerpuff Girls.* The idea of fighting a war to revive the cartoon never even occurred to them, because they grew up in a world that had cartoons! Suddenly, the talent pool became radically different.

By 2004, the entire ethnic and gender composition of that talent pool had changed. As late as the 1990s, white males had a stranglehold on the animation business. Of the first five thousand pitches I took, less than ten of them were from women, and less than five were from people of color. I found that to be very sad, because that meant diverse points of view were not being represented on screen, so audiences were going to be less diverse, too.

However, by 2004, the women who had been interns at Hanna-Barbera were now entrenched in the business. Various ethnicities, particularly Latinos and Asians, became part of the business as well. Something else was also apparent—a wide range of animation styles had become acceptable in the commercial marketplace, a trend started by Nickelodeon in the early 1990s.

With that, we cast our net much wider for *Random! Cartoons.* By now, our notion of doing shorts, which was quaintly tolerated in the 1990s, was accepted as a mainstream approach to producing cartoons. When we announced that we were doing a new range of shorts, people from literally all over the world got in touch with us.

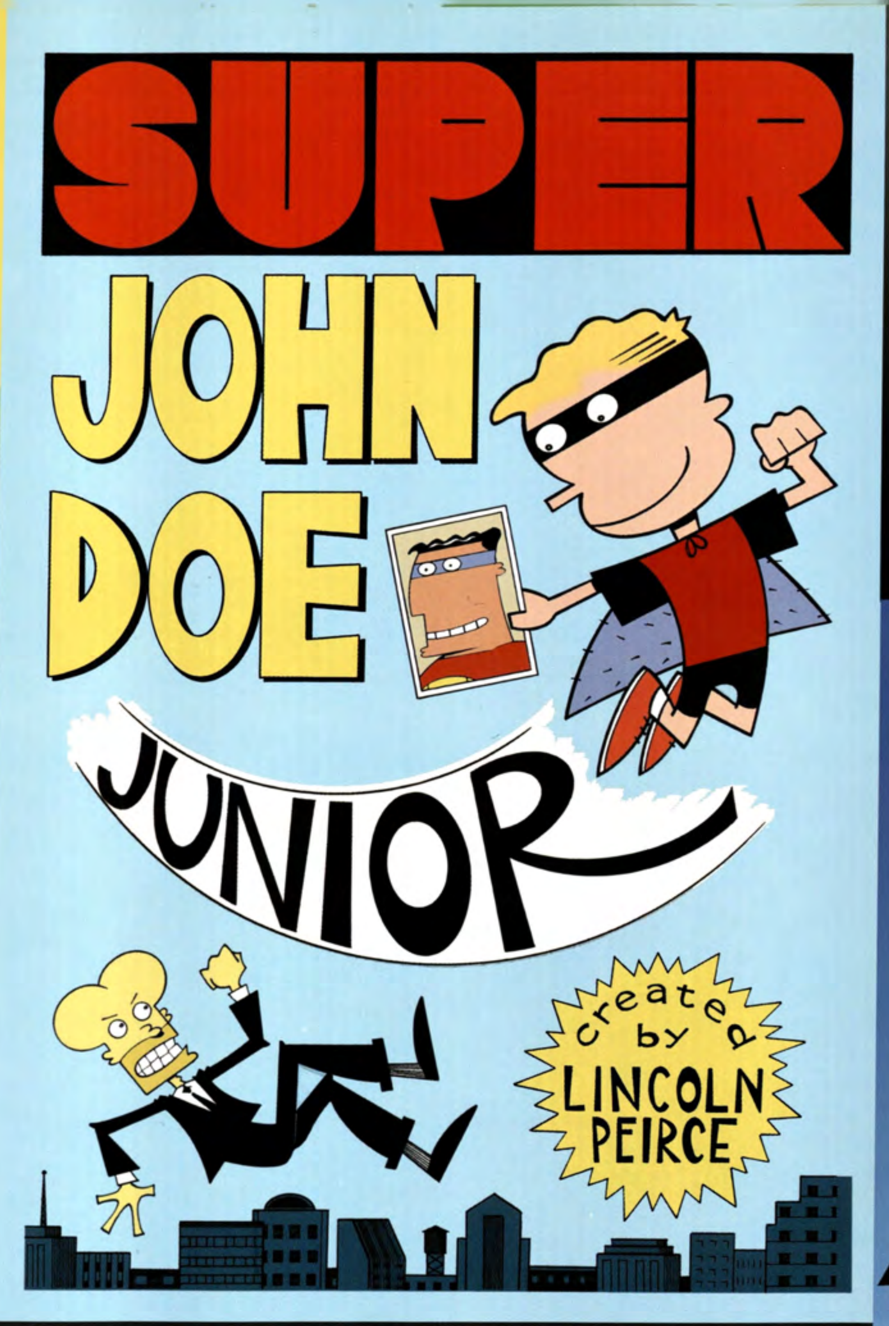
The result? First, *Random! Cartoons* boasts a wider and more diverse group of creators than ever before. Eight creators are women, including Anne Walker (*Mind the Kitty*), Aliki Theofilopoulous (*Yaki and Yumi*), and Niki Yang (*The Two Witch Sisters*). Hispanic, Asian, and African-American talents such as Raul Aguirre Jr. and Bill Ho (*Hero Heights*), Seo jun-kyo and Kang kong-yo (*Dr. Dee and Bit Boy*), and Greg Eagles (*Teapot*) join a creator pool that also includes such experienced independent filmmakers as Bill Plympton and John Dilworth. Nickelodeon now has thirty-nine new cartoons, and I honestly believe that this is the most exciting group of films that we've had in years.



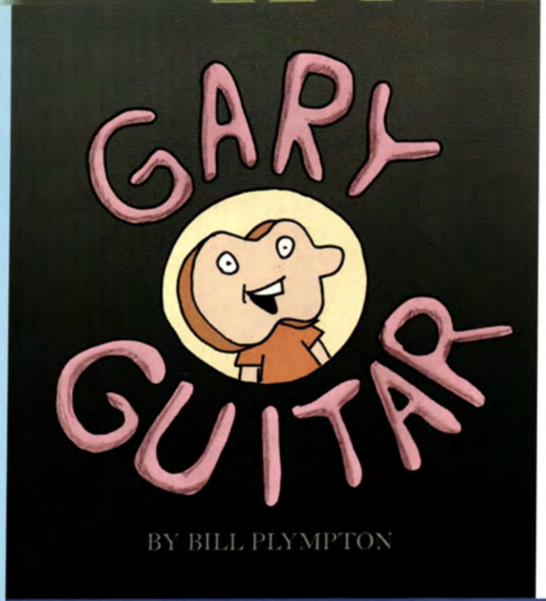
CREATED BY JIM WYATT & KARL TOERGE

Garlic
Cre
John R.

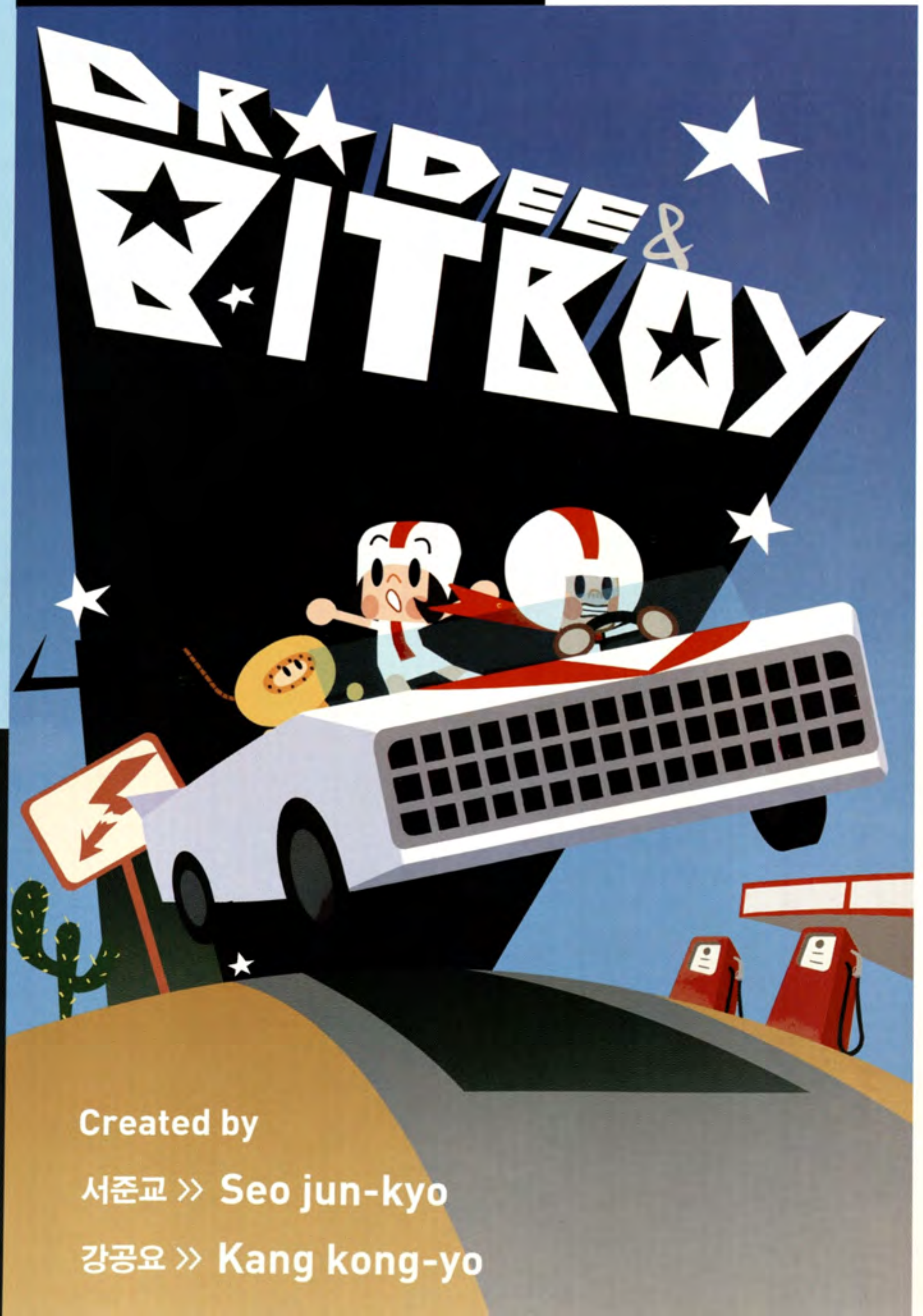
Boy
ated by
Dlworth

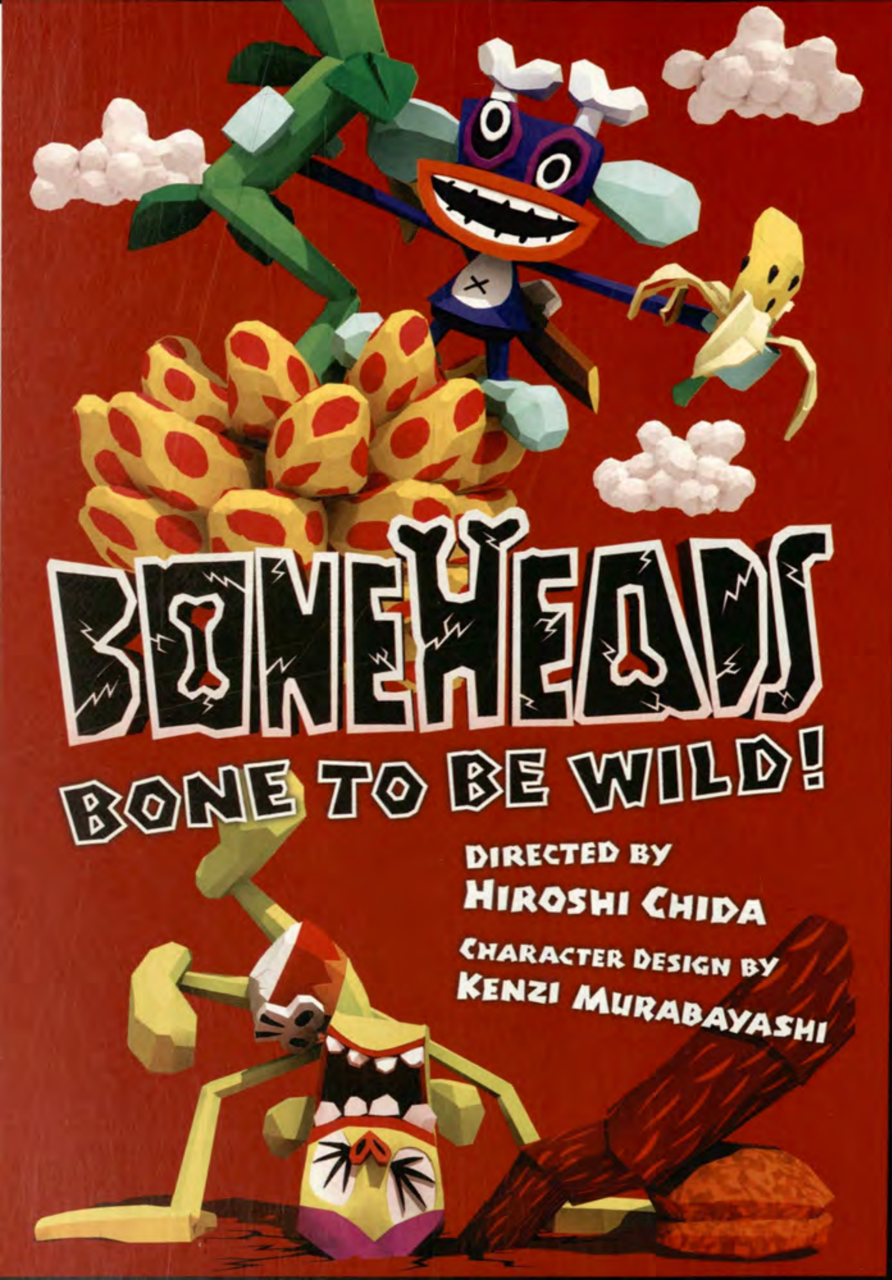

SUPER
JOHN
DOE
JUNIOR
created by
LINCOLN
PEIRCE

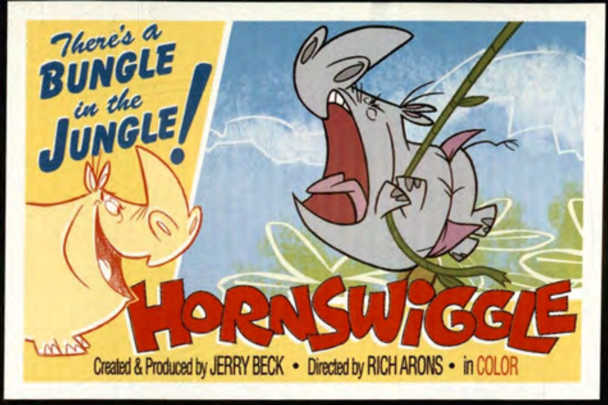
SOLOMON FIX
by Doug TenNapel

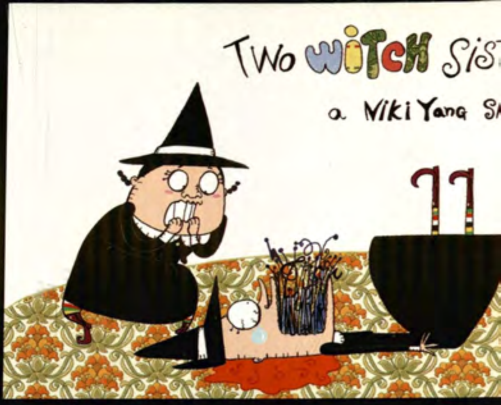

GARY
GUITAR
BY BILL PLYMPTON

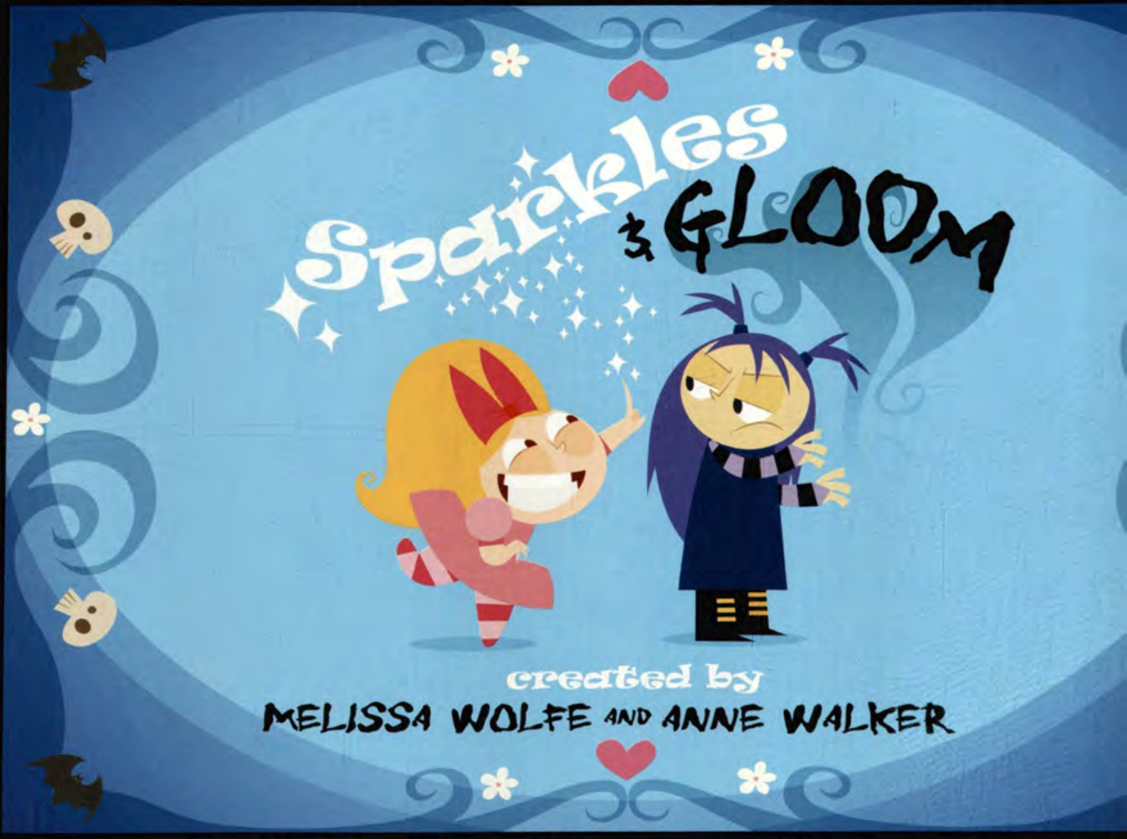
As with Seibert's previous anthology series, *Oh Yeah! Cartoons*, the creators of *Random! Cartoons* were given the opportunity to create poster art for a set of limited-edition postcards. The thirty-nine shorts were created by award-winning filmmakers like John R. Dilworth and Bill Plympton, distinguished print cartoonists such as Lincoln Peirce and Doug TenNapel, and veteran animators including Jeff DeGrandis and Pat Ventura.

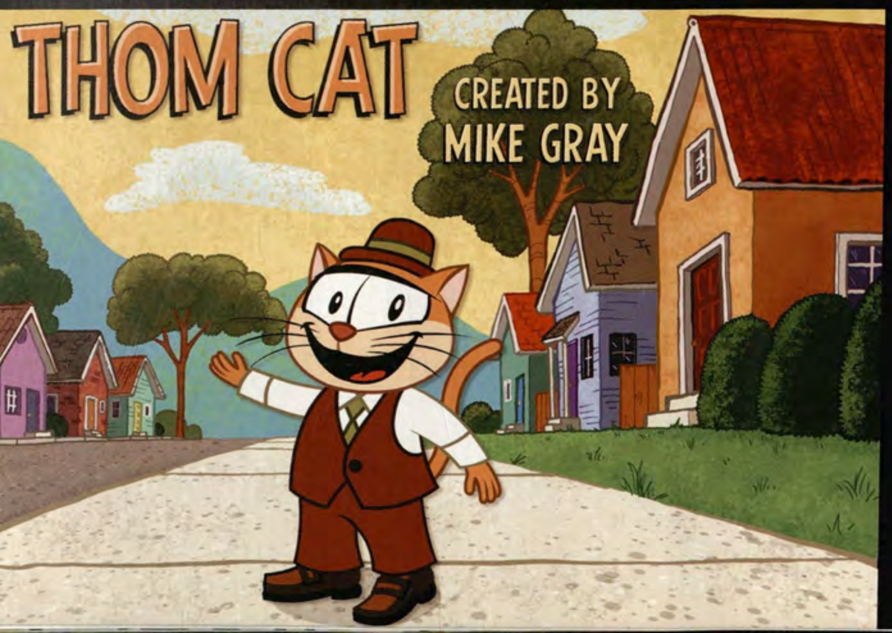

DR. DEE
&
BITBOY
Created by
서준교 >> Seo jun-kyo
강공요 >> Kang kong-yo

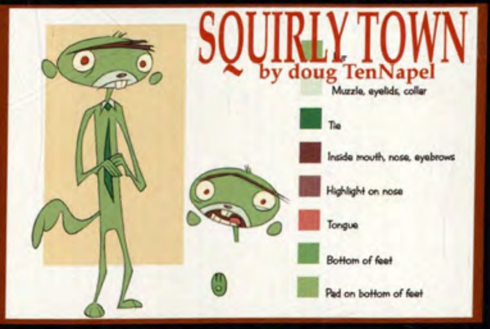

BONEHEADS
BONE TO BE WILD!
DIRECTED BY
HIROSHI CHIDA
CHARACTER DESIGN BY
KENZI MURABAYASHI

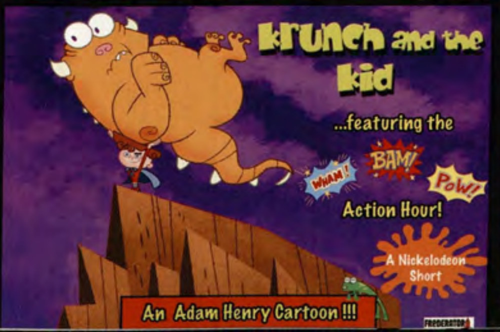

There's a BUNGLE in the JUNGLE!
HORNSWIGGLE
Created & Produced by JERRY BECK • Directed by RICH ARONS • in COLOR

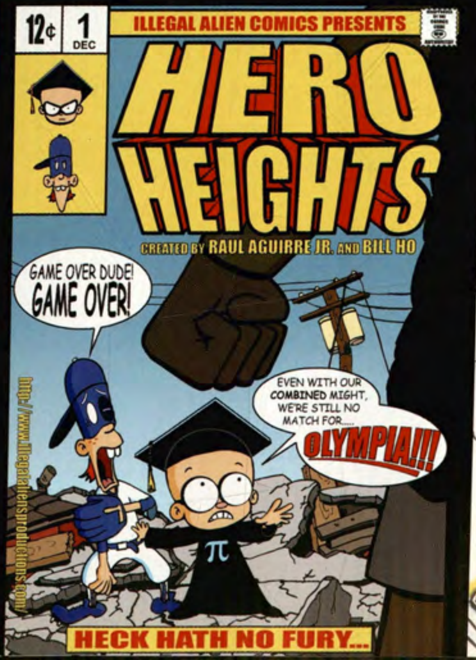

TWO WITCH SIS
a NIKI Yang SH


Sparkles & GLOOM
created by
MELISSA WOLFE AND ANNE WALKER


THOM CAT
CREATED BY
MIKE GRAY


SQUIRLY TOWN
by doug TenNapel
Muzzle, eyelids, collar
Tie
Inside mouth, nose, eyebrows
Highlight on nose
Tongue
Bottom of feet
Pad on bottom of feet


krunch and the kid
...featuring the
WHAM!
BAM!
POW!
Action Hour!
A Nickelodeon Short
An Adam Henry Cartoon !!!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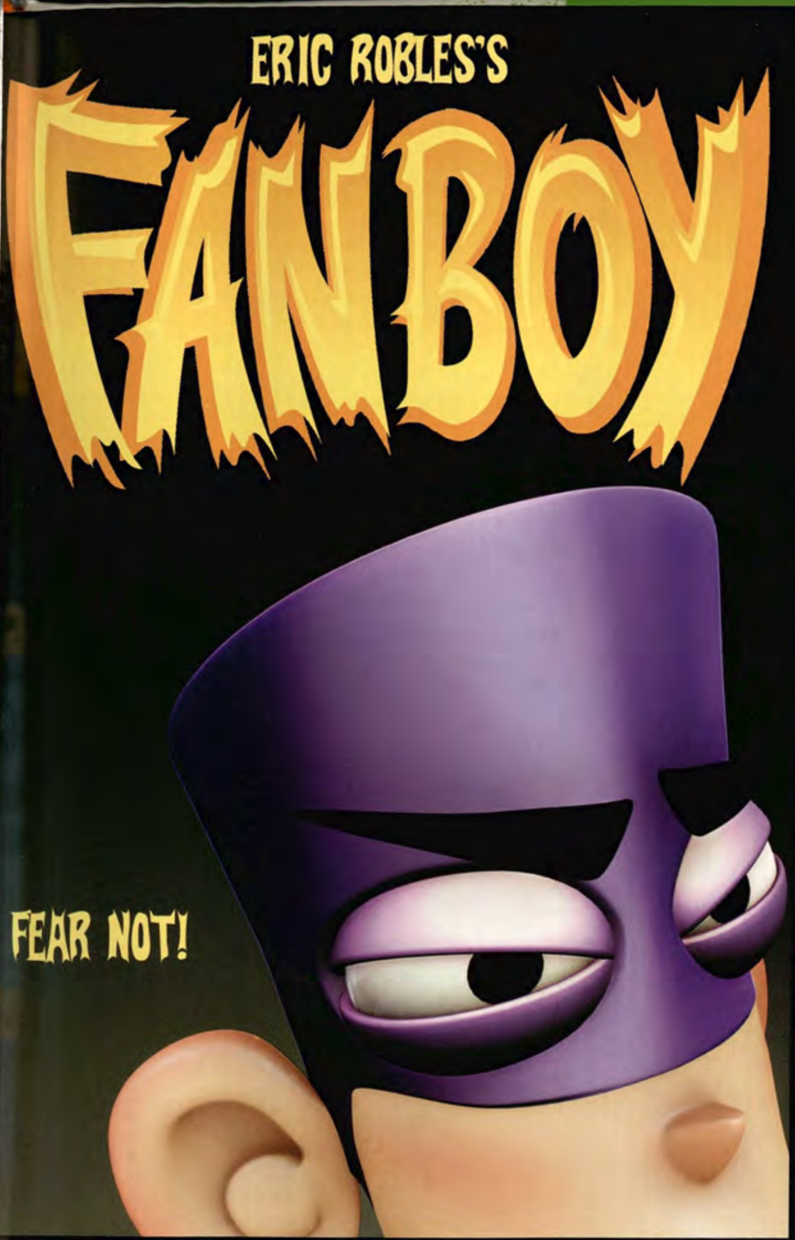
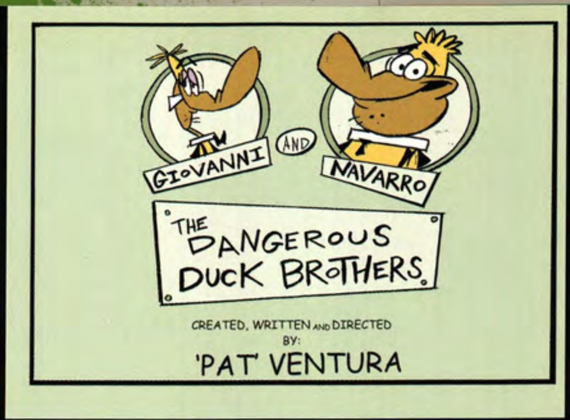
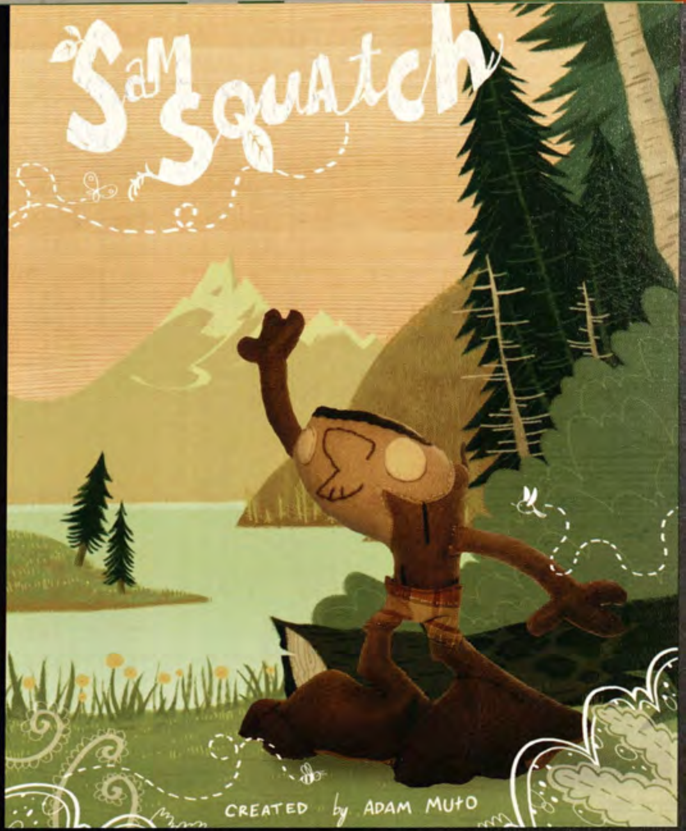
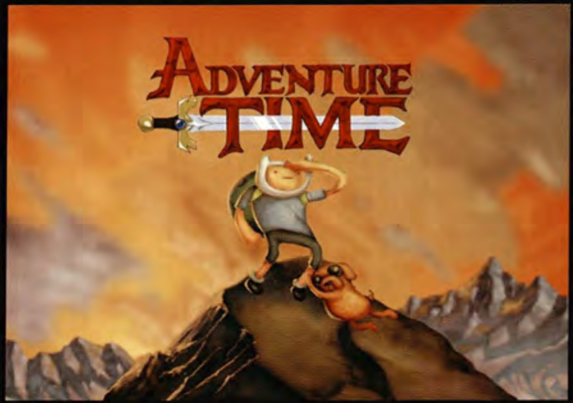
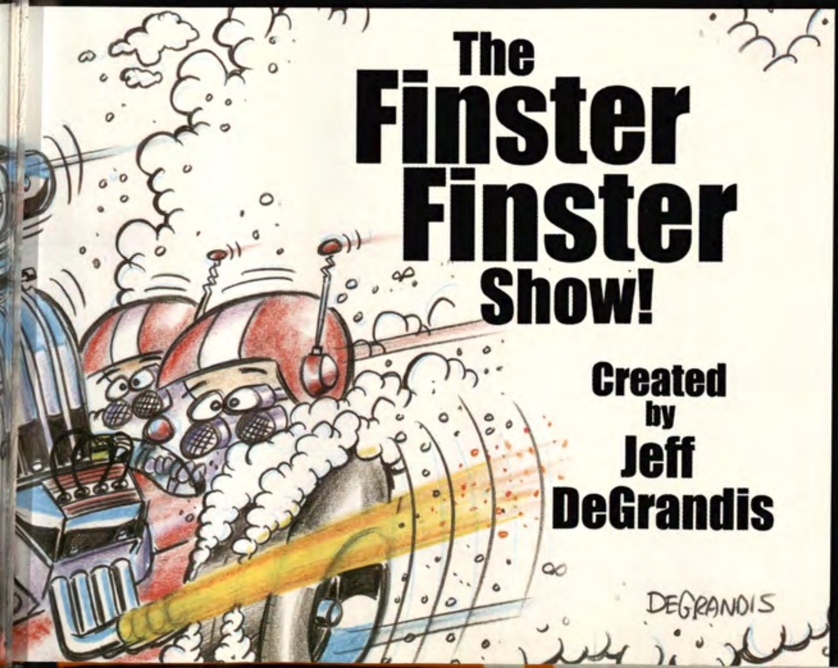
1
DEC
ILLEGAL ALIEN COMICS PRESENTS
HERO HEIGHTS
CREATED BY RAUL AGUIRRE JR. AND BILL HO
GAME OVER DUDE! GAME OVER!
EVEN WITH OUR COMBINED MIGHT, WE'RE STILL NO MATCH FOR..... OLYMPIA!!!
http://www.illegalalienproductions.com/
HECK HATH NO FURY...

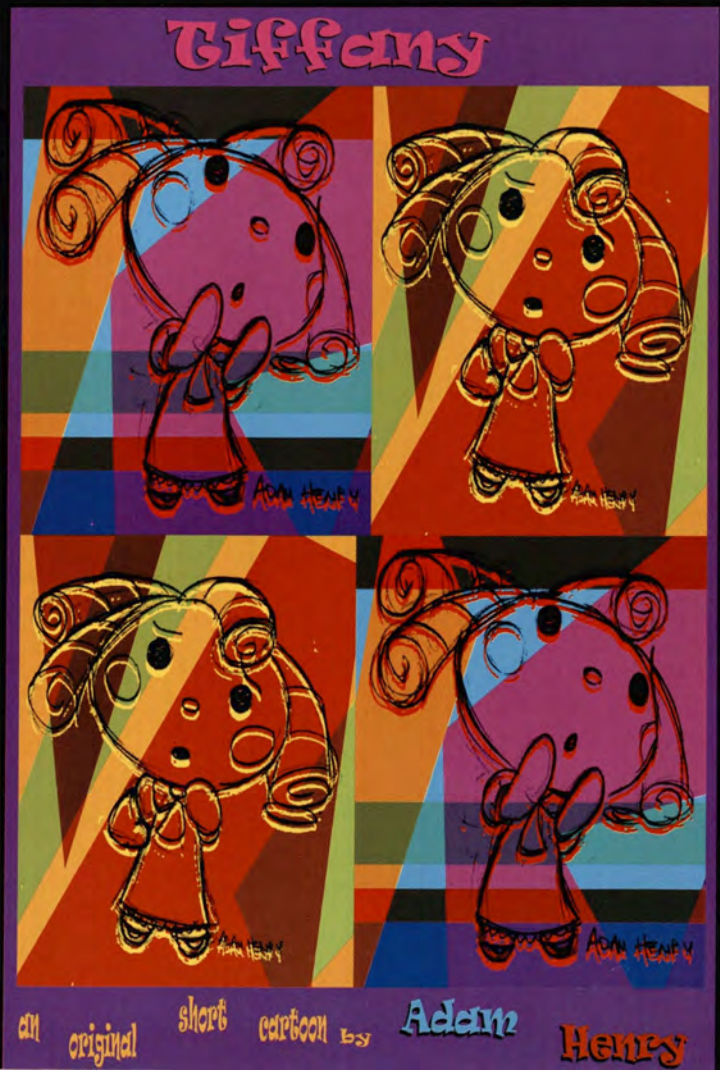

ERIC ROBLES'S
FANBOY
FEAR NOT!

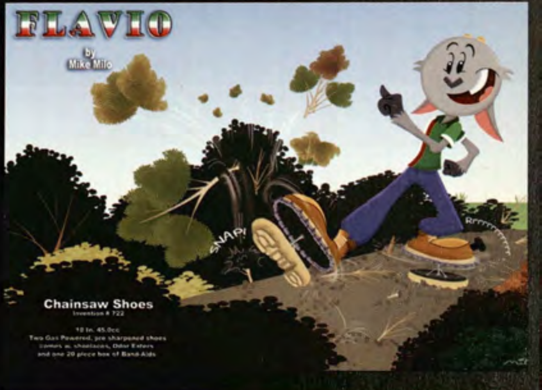

GIOVANNI
AND
NAVARRO
THE DANGEROUS DUCK BROTHERS
CREATED, WRITTEN AND DIRECTED BY:
'PAT' VENTURA

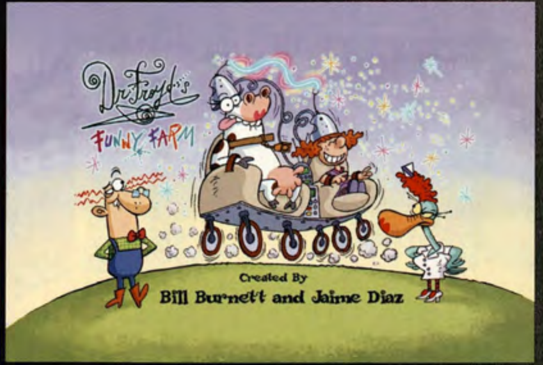

Sam Squatch
CREATED by ADAM MUTO


ADVENTURE TIME


The Finster Finster Show!
Created by Jeff DeGrandis
DEGRANDIS


Tiffany
ADAM HENRY
ADAM HENRY
ADAM HENRY
ADAM HENRY
an original short cartoon by Adam Henry


FLAVIO
by Mike Milo
SNAP!
Chainsaw Shoes
Invention # 722
18 In. 45.0cc
Two Gas Powered, pre sharpened shoes
comes w. shoelaces, Odor Eaters
and one 20 piece box of Band-Aids


Dr. Froyd's
FUNNY FARM
Created By
Bill Burnett and Jaime Diaz

The *Random! Cartoons* posters show off each short's incredible uniqueness.

NICKELODEON

Wayside

WAY

O

SIDE

6/26/07 TO PRESENT. 26 EPISODES.
INSPIRED BY THE SERIES OF BOOKS
BY LOUIS SACHAR

Lin Oliver, Executive Producer: This show is not like any other because it's whacked! It's bent. There's no school like Wayside. It's thirty stories high but has no elevator; the kids have to take the stairs. Cows live in the school and wander the halls. A teacher named Miss Zarves has a classroom on the nineteenth floor—except that the nineteenth floor may not actually exist!

Louis Sachar, Author: Well, there's a skewed logic to the stories. Even though they have all of these weird things happening in them, it's all logical based on the universe that they live in.

Lin Oliver: I got involved with *Wayside* because I loved Louis Sachar's *Wayside School* books. I felt that a TV series was a natural format for these books because they're essentially short stories about thirty kids in a class who have to work through their relationships, and the stories are appreciated by older kids because they also have a subversive quality.

Louis Sachar: Each story is about a different kid in the same classroom. A kid that might be a main character in one story will be a minor character in another. And no one in particular stands out. There's no one character that ties them all together—except the teachers.

Lin Oliver: What you want for a television show is to create a loyal following for a group of friends, the kind you would want to invite into your own home. Each kid on *Wayside* has a unique personality, problem, or issue. There is one boy with a potato tattooed on his ankle. One girl is always asleep, but she learns better that way than when she's awake.

Louis Sachar: There's a character who can only read things written upside down, and the teacher says to him, "You can't go through your whole life turning your book upside down, that's ridiculous. You're going to have to learn to stand on your head!"

Lin Oliver: The school has its own peculiar logic, which does not follow the logic of the outside world—we call it *Wayside* logic because it is completely absurd.

Lan Lamon, Supervising Producer: The first thing we needed to do was select a cast of four kids and four adults to lead the ensemble, so we could start to develop stories that included this twisted logic.

Riccardo Durante, Director: Our adults are Mrs. Jewls, the teacher who's sort of dippy and goofy but loves the kids.

Jilian Ruby, Supervising Producer: She taught Todd gravity by hurling his desk out the window.

Lin Oliver: The principal, Mr. Kidswatter, is in love with his PA system. Miss Mush runs the cafeteria and makes radioactive things like "mushroom surprise." Louis, who is named after the author, is kind of a kid in adult clothing.

Riccardo Durante: We combined some of Sachar's many characters to be our four main kids: two boys and two girls. Myron is the least self-aware of all our characters. His singular longing is to be class president, but he never will be because he really can't do the job.

Lan Lamon: Dana is a type-A personality, who is always on an emotional roller coaster and can laugh or cry at the drop of a hat. Dana wrote the school handbook with all its rules and regulations, so when life is out of control, it's very alarming for her. Todd is our everyman character who represents the kid at home.

Jilian Ruby: He's our straight man, helping the audience navigate the ways of Wayside. Mauricia, our jock girl, is always on Rollerblades. She loves Todd but can only express it by slugging him.

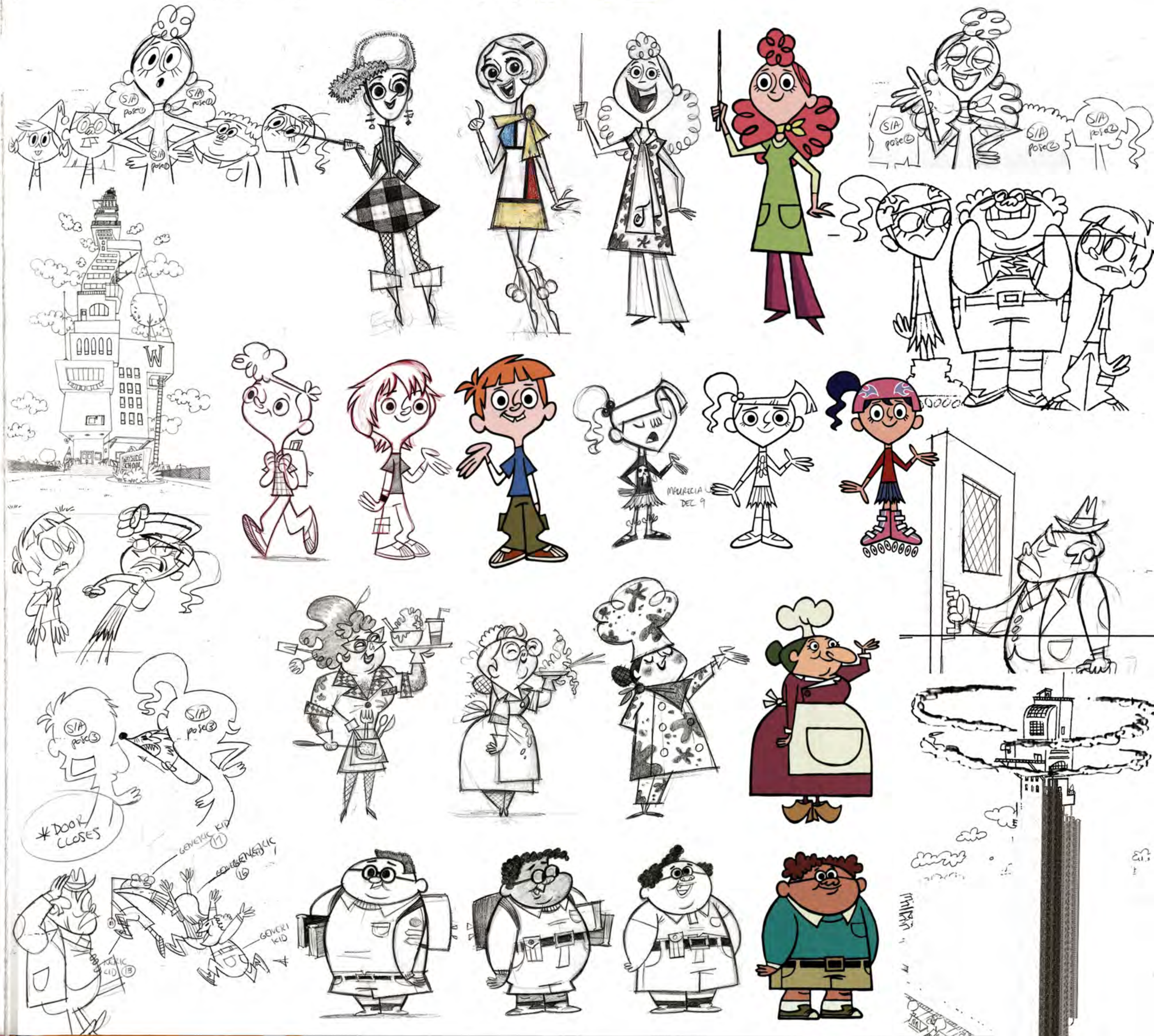
Riccardo Durante: *Wayside* is not about real kids in a real school, like you find in other series. It's about one-of-a-kind kids in a one-of-a kind school, about the glory of nonconformity.

Jilian Ruby: Still, for all of the characters' craziness, there's a sweetness that underlies the stories. No one is ever the butt of a cruel joke, and the characters are never mean to each other.

Lin Oliver: What we really want to do is evoke a response, invite kids to engage with the emotions. We want them to go away laughing and remembering, because their memories will be the most lasting part of the show. Our kids are meant to be lovable and great. We want the audience at home to say, "Man, I wish my school was like this!"

> **“WAYSIDE *IS NOT ABOUT REAL KIDS IN A REAL SCHOOL... IT'S ABOUT... THE GLORY OF NON-CONFORMITY.*”**

Opposite Page, Top Row: **Preliminary character designs in pencil and final design in color of Mrs. Jewls, the teacher.** Second Row: **Early designs, with final designs in color of characters Todd and Maurecia.** Third Row: **Miss Mush, the school cafeteria chef.** Bottom Row: **Myron, the eternal candidate for class president.** Left and Far Right Columns: **Layout drawings featuring Mrs. Jewls and the students, early designs of the Wayside school, and Mr. Kidswatter, the principal.**


S/A pose①
S/A pose②
S/A pose①
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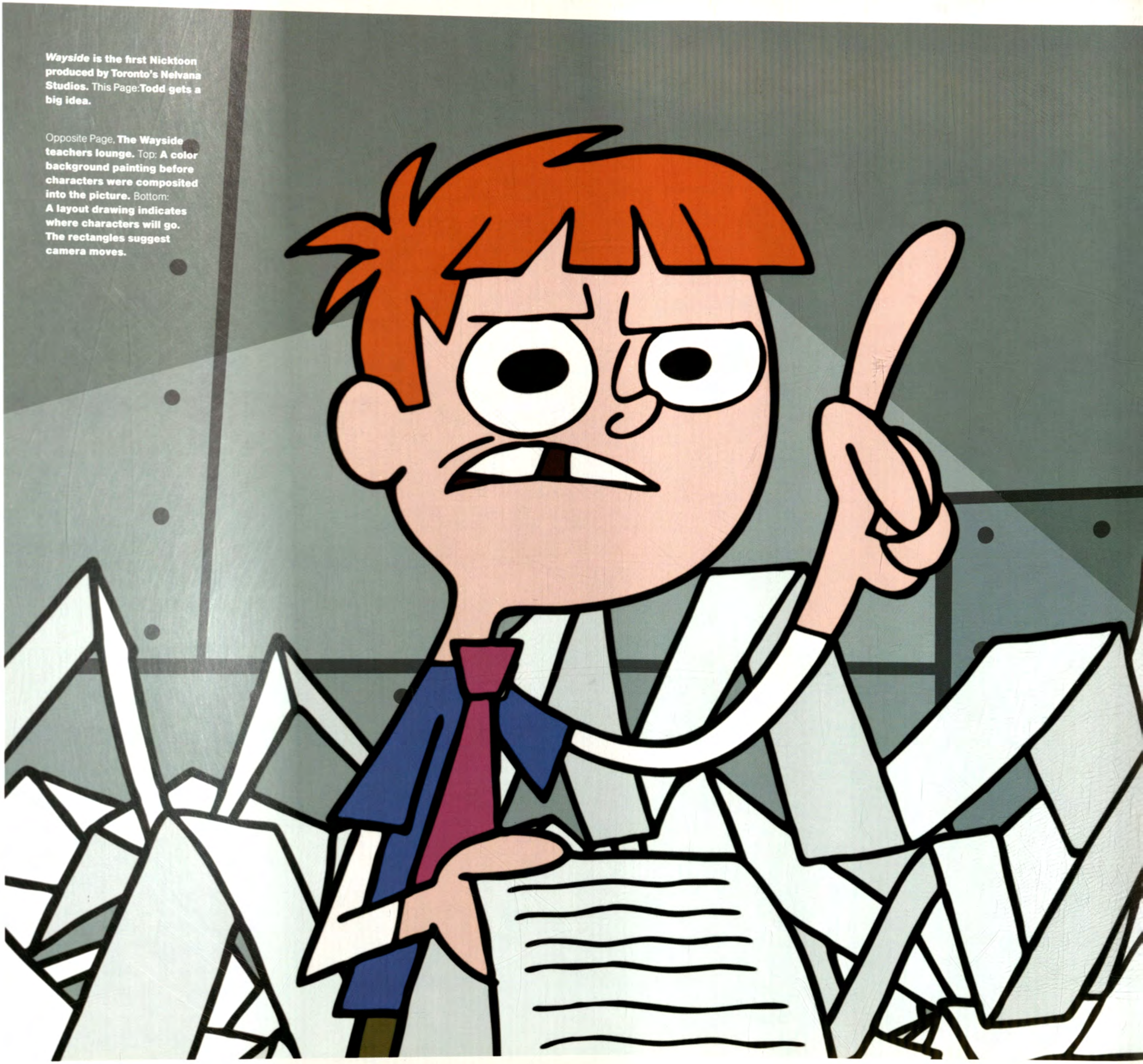
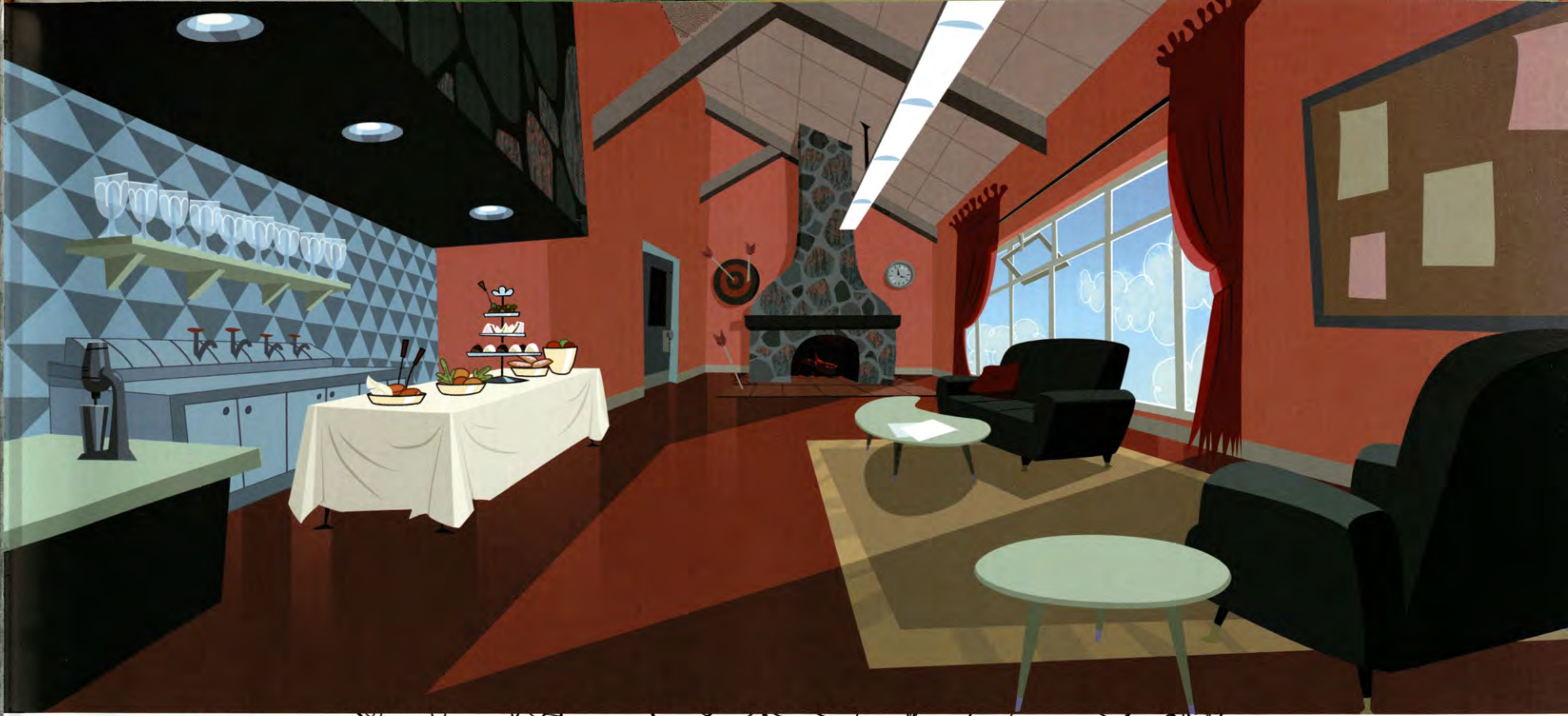
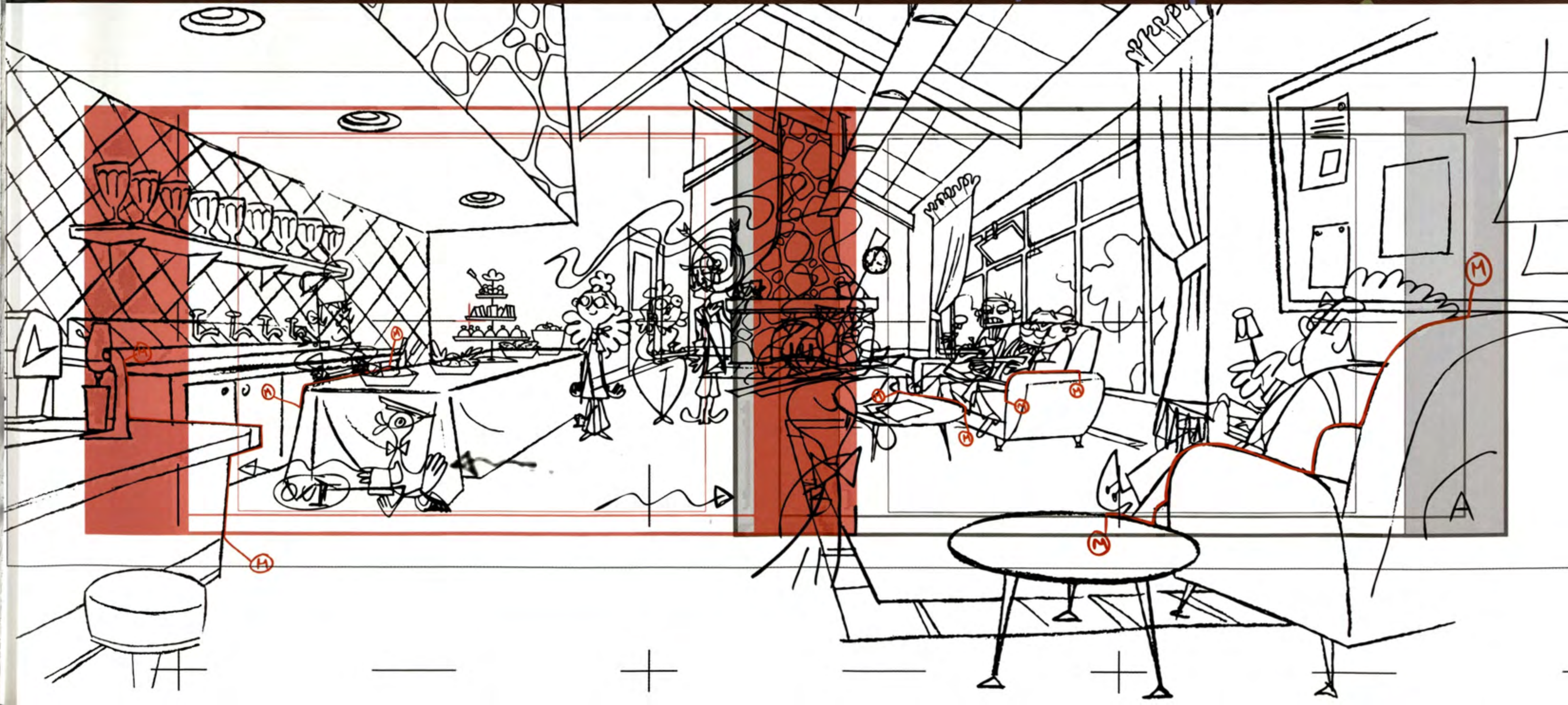
S/A pose②
W
WAYSIDE SCHOOL
MAURECIA DEC 9
S/A pose③
S/A pose③
* DOOR CLOSES
GENERIC KID ⑰
GENERIC ⑯
GENERI KID
GENERIC KID ⑬



***Wayside* is the first Nicktoon produced by Toronto's Nelvana Studios.** This Page:**Todd gets a big idea.**

Opposite Page, **The Wayside teachers lounge.** Top: **A color background painting before characters were composited into the picture.** Bottom: **A layout drawing indicates where characters will go. The rectangles suggest camera moves.**

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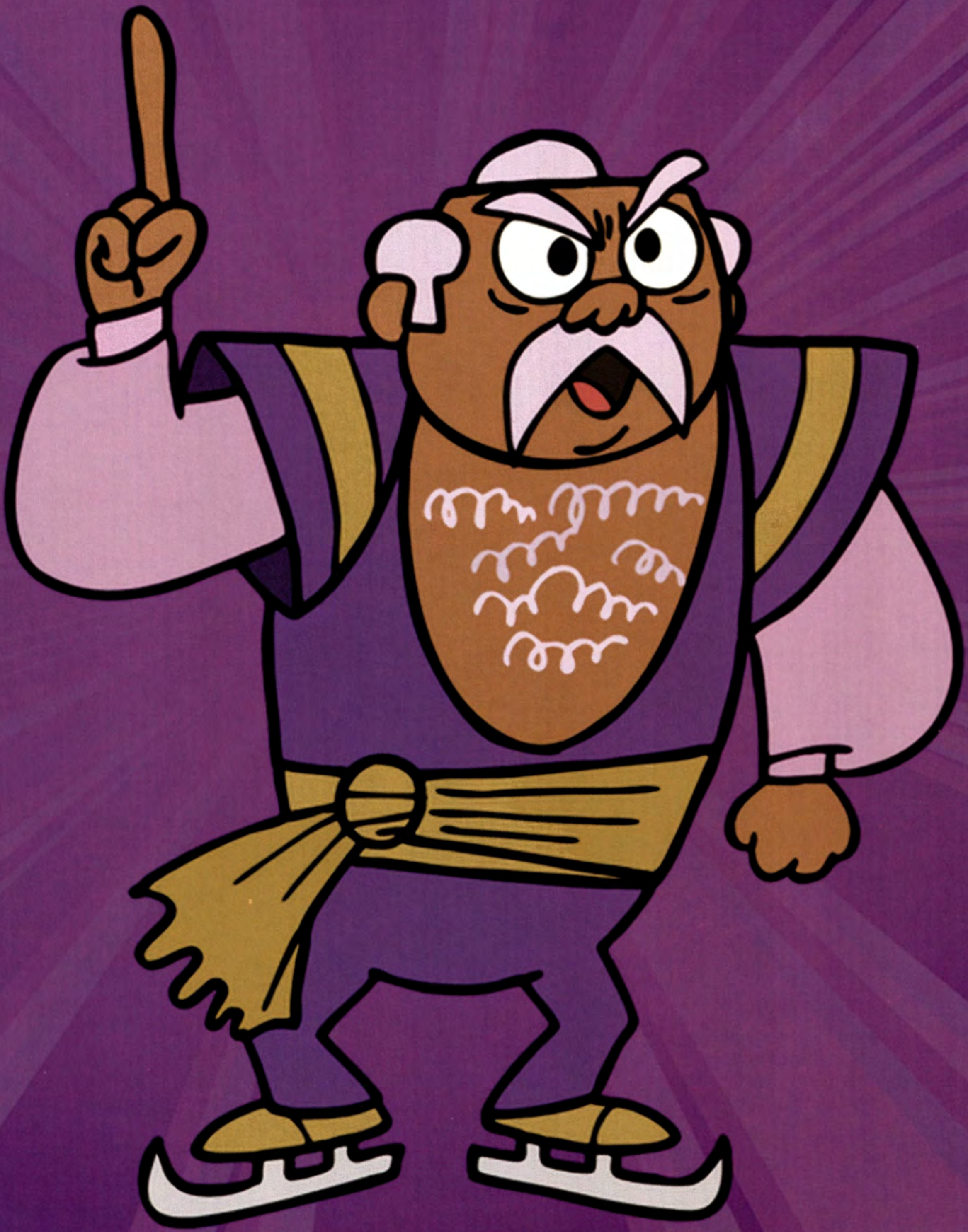
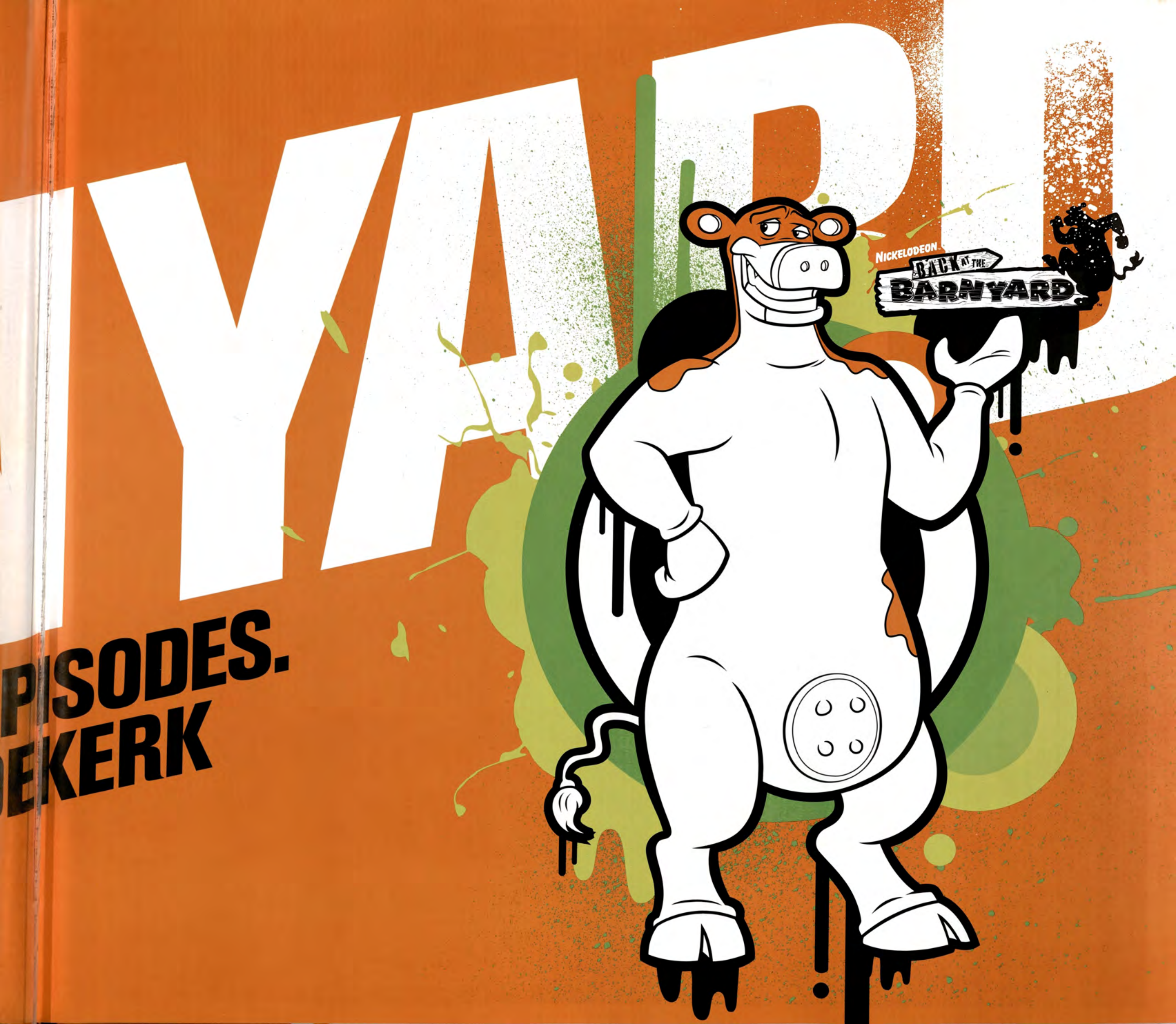


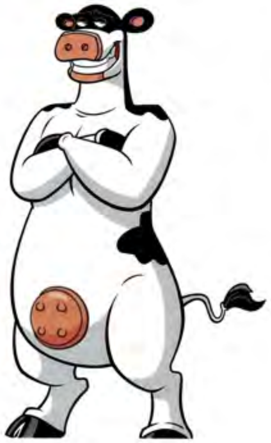
This Page and Opposite Page:
In the *Wayside* world, much like the real world, school is where a lot more than book-learning occurs. First love, fights, and friendships are part of an education. Principals in skintight skating regalia (below), **however, might be a less expected occurence.**

BARN

07/04/07 TO PRESENT. 26 E
CREATED BY STEVE OED


YARD
PISODES.
EKERK
NICKELODEON
BACK AT THE BARNYARD

“I’M A BIG BELIEVER IN SOLID INPUT WRAPPED UP INSIDE OF FUN.”



This Page: **Otis, the carefree, fun-loving, bovine star of *Back at the Barnyard*.**

Opposite Page: **CG art of Otis created for the TV series.**

Steve Oedekerk, Creator: I was at a friend's house years ago, and the dog started staring at me in a weird sort of way. The second I walked out of the room, the first image in my head was of that dog standing up on two legs saying, "Oh, man, I thought that guy would never leave!" Then he goes over to the cat, pulls out a deck of cards, and gets back to the card game they had going before I showed up. For whatever reason, that image just stuck with me as a project I wanted to do someday.

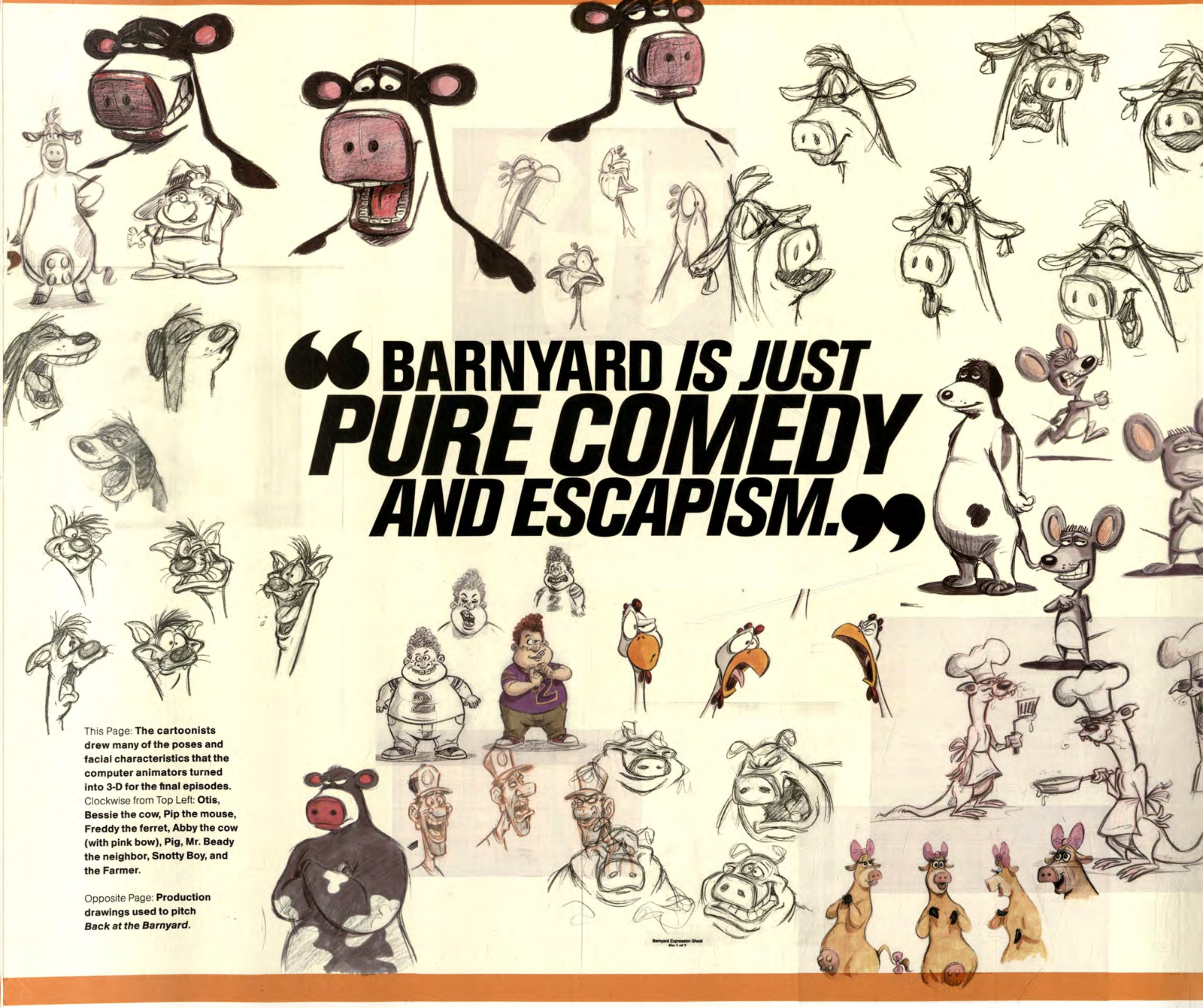
Jed Spingarn, Writer: *Barnyard* is just pure comedy and escapism. It's a fraternity of farm animals led by Otis the cow. Otis is full of wild schemes, and he always has some cracked idea of how to have fun that day. They always skirt too close to being discovered as walking, talking animals, and then have to scheme just as hard to get out of the dilemmas they've created for themselves.

Steve Oedekerk: For a long time, *Barnyard* was just sitting on the deck. I was waiting for the current software to catch up with the visuals in my head. I wanted a colorful, lush environment with moving grass and trees, a sort of living storybook. I would get ideas, jot notes, all developing into a society of animals that stand up on two legs when humans aren't looking. When I locked into Otis's character, the core story and the *Barnyard* world fell right into place.

Jed Spingarn: The animals do things like get their neighbor put in an institution for claiming to have seen the animals clowning around, but they feel bad for her and break into the hospital to save her. Of course, they are seen, and then they have to disguise themselves as surgeons in order to escape unnoticed. We're hitting a lot of comedy gold with those close calls, and creating some very funny situations out of them.

Steve Oedekerk: Along with having fun, I think it's important to give a message about the choices kids make that ultimately define who they are. I look at it as a seed that I plant that just sits in there until someday, a life event crops up and the kids finally utilize the good advice they've been given. I'm a big believer in solid input wrapped up inside of fun.

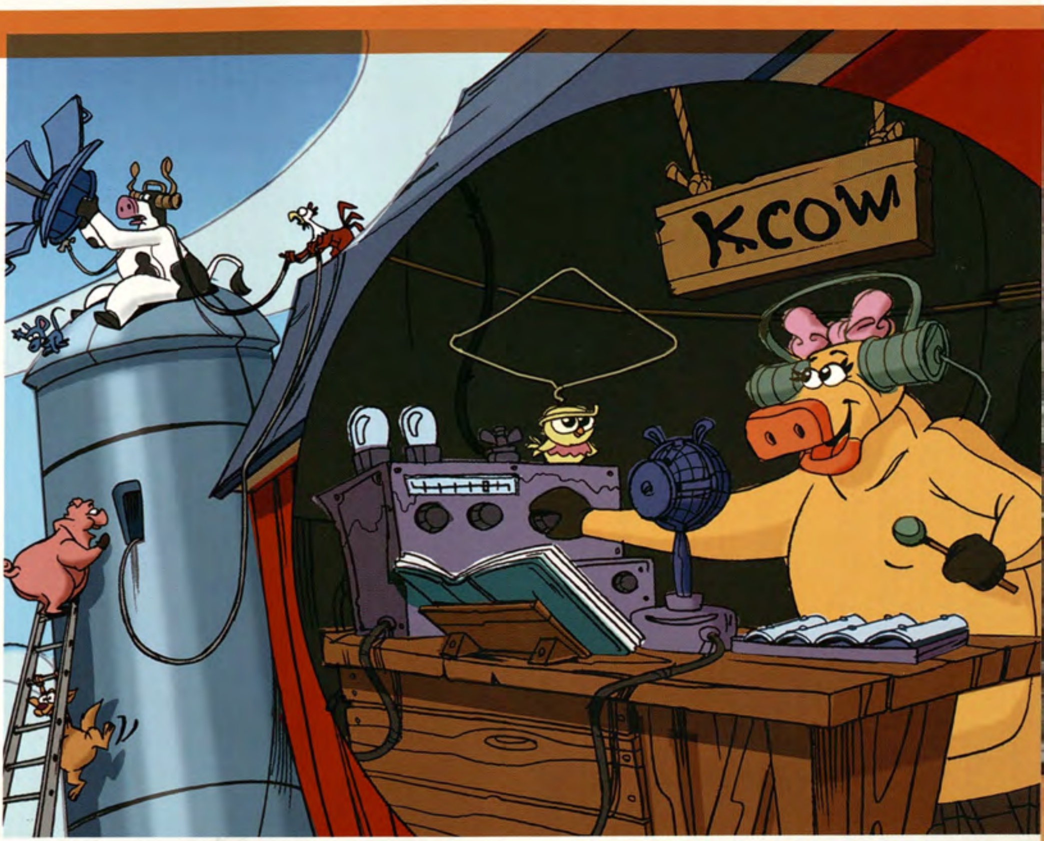
Barnyard: The Movie and the TV series were kind of like that seed, in that I had to wait a long time before they finally came to fruition. I had to wait for the right software, and then, when I was ready to make it, my career exploded and I was just incredibly busy. But I never lost sight of the original idea, and I made *Barnyard* the very first second I had enough free time to do it. That's how a successful movie and a Nickelodeon TV series started—with that dog who wouldn't take his eyes off me.



> **“BARNYARD *IS JUST PURE COMEDY AND ESCAPISM.*”**

This Page: **The cartoonists drew many of the poses and facial characteristics that the computer animators turned into 3-D for the final episodes.** Clockwise from Top Left: **Otis, Bessie the cow, Pip the mouse, Freddy the ferret, Abby the cow (with pink bow), Pig, Mr. Beady the neighbor, Snotty Boy, and the Farmer.**

Opposite Page: **Production drawings used to pitch *Back at the Barnyard*.**



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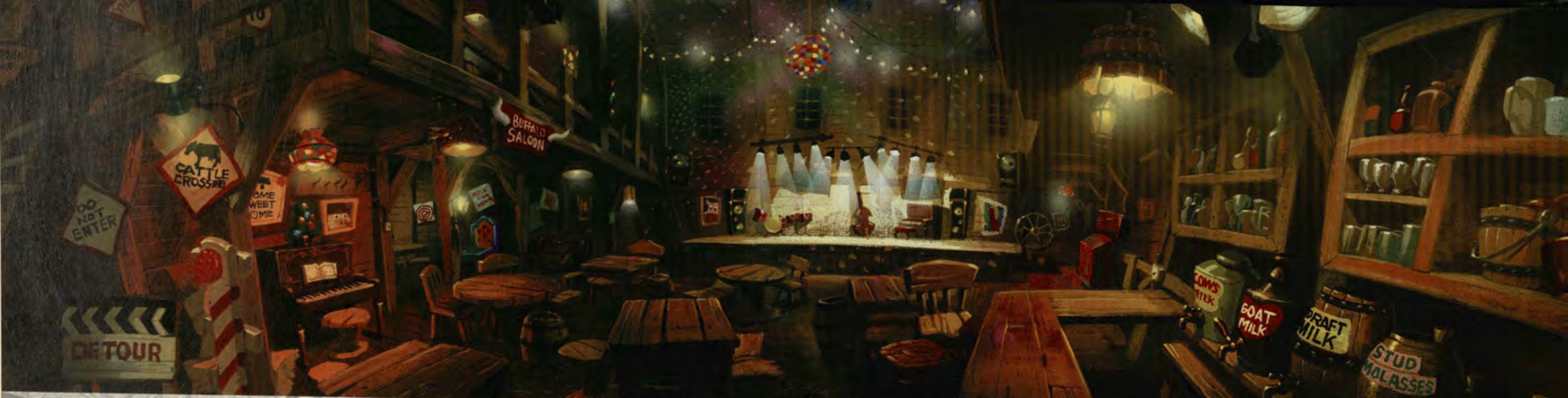
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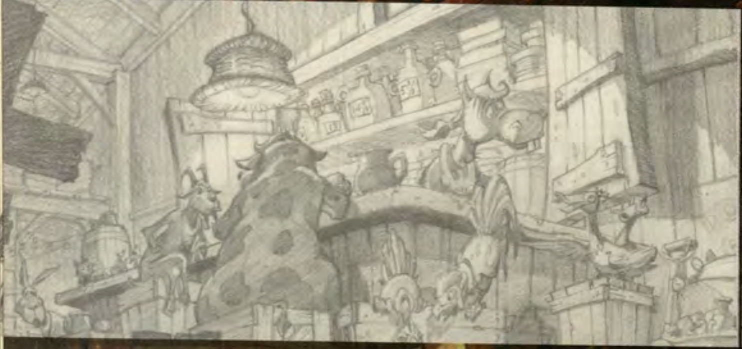

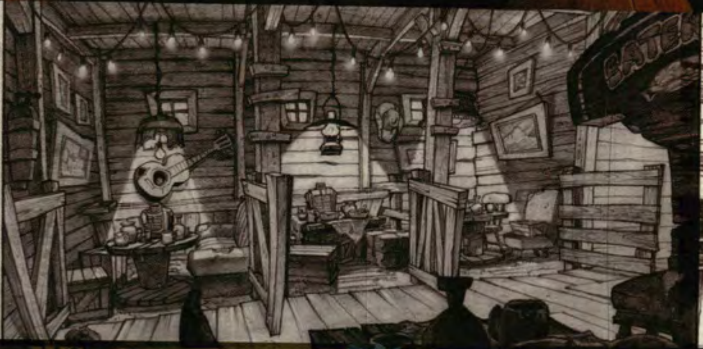

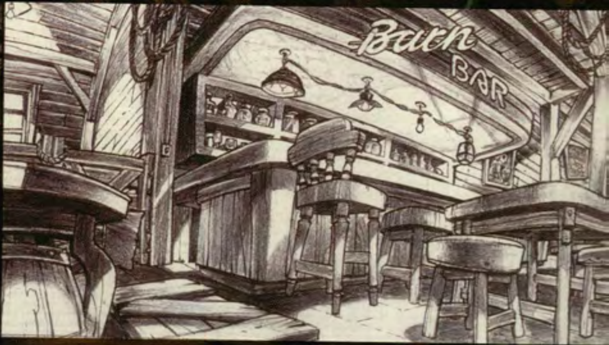
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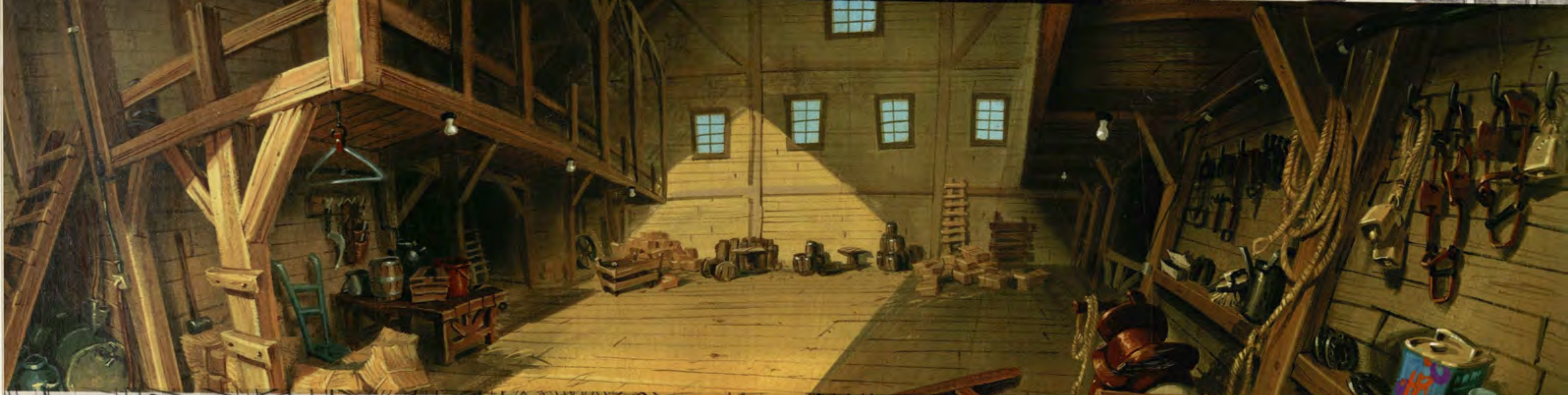

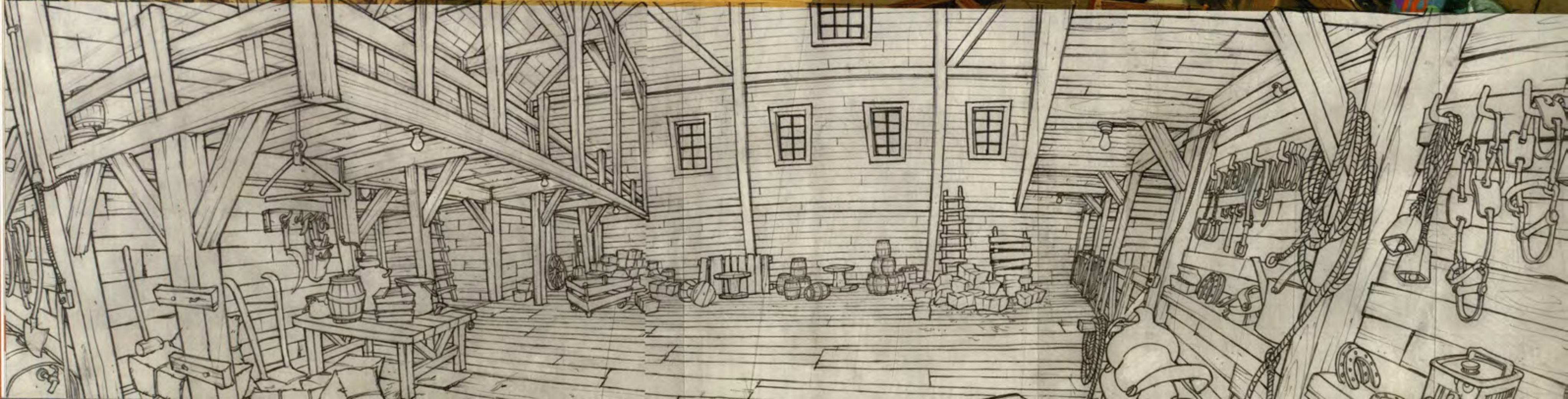

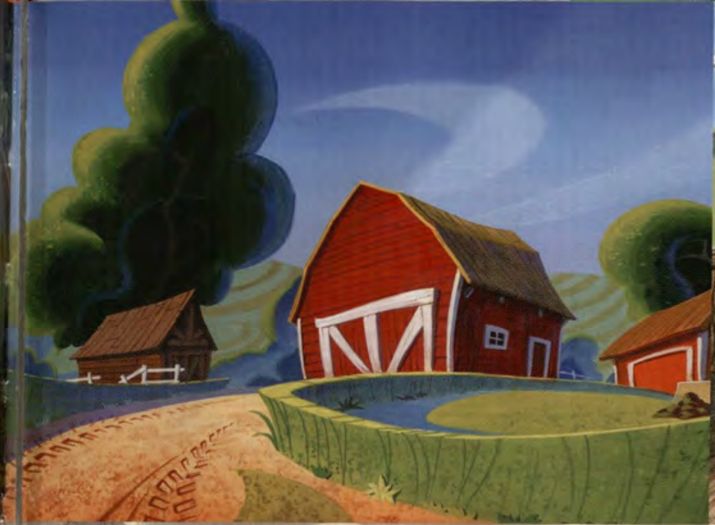

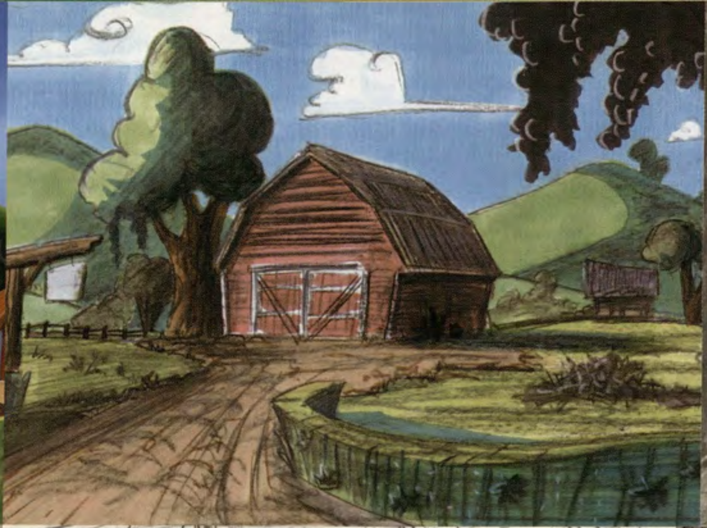

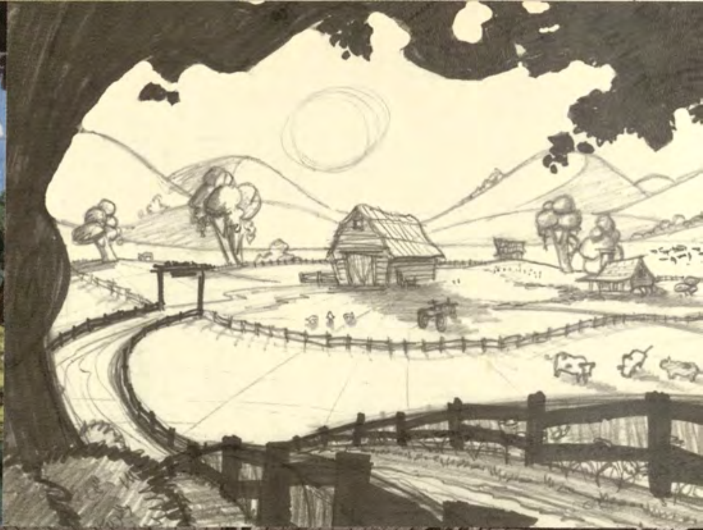

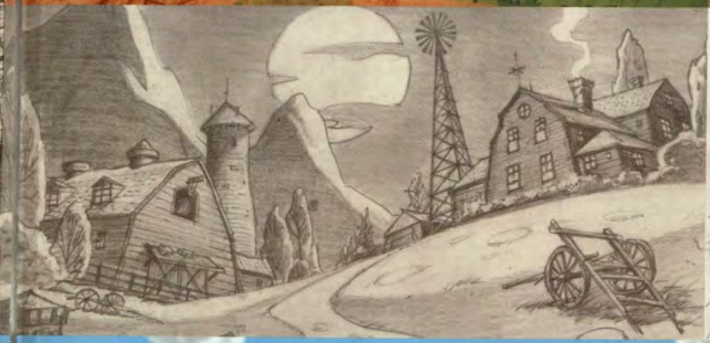

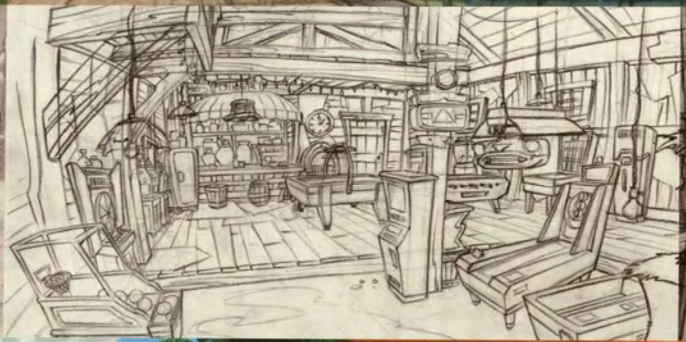

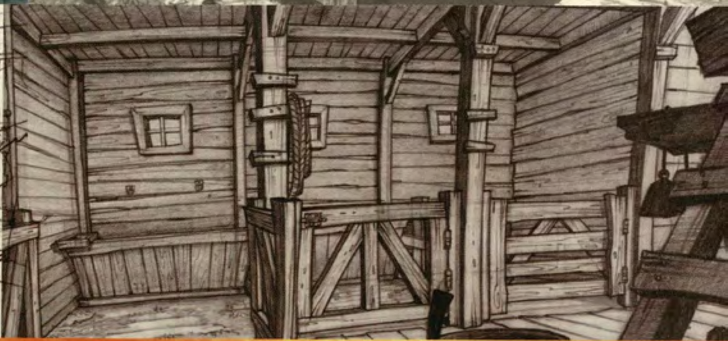

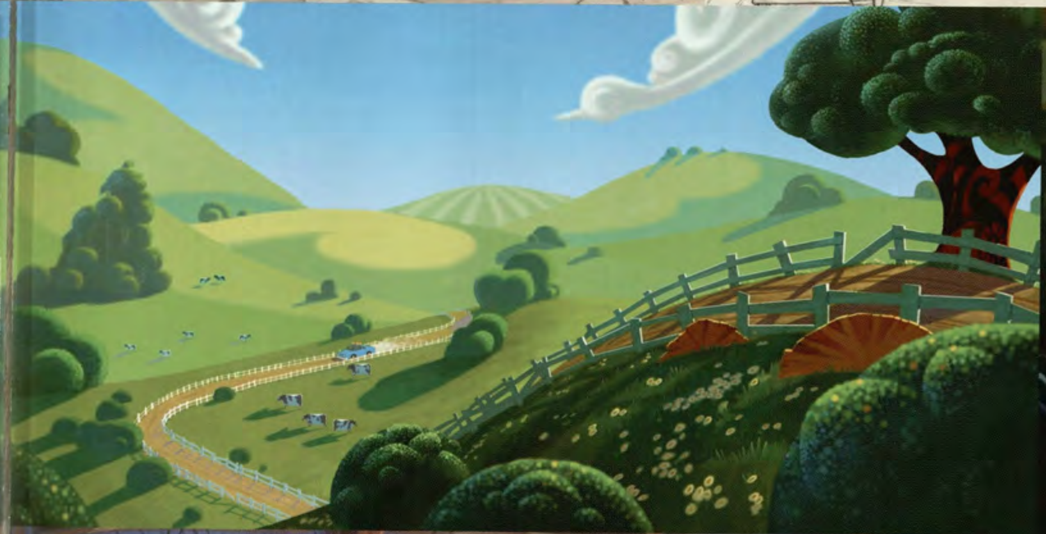

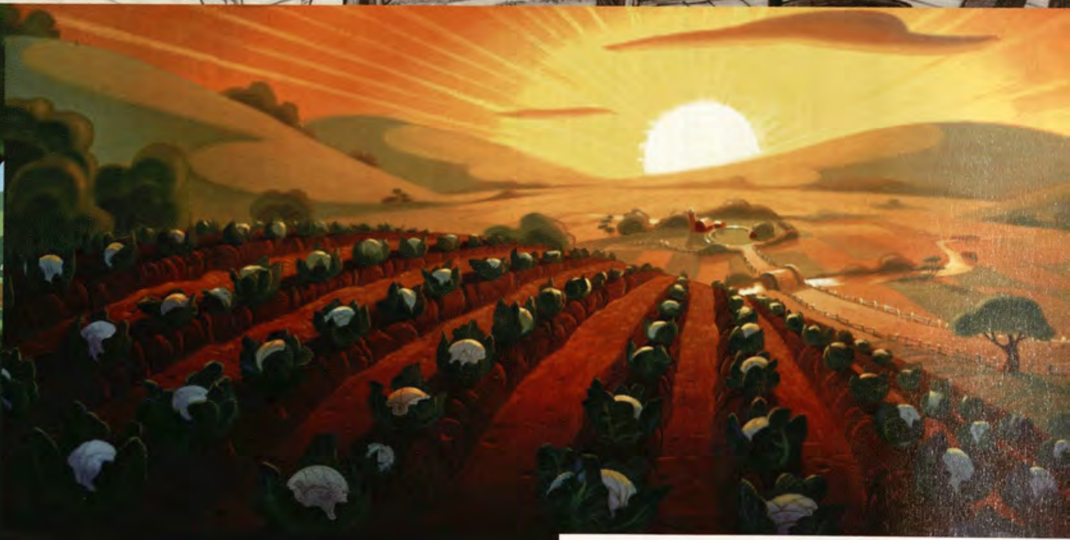

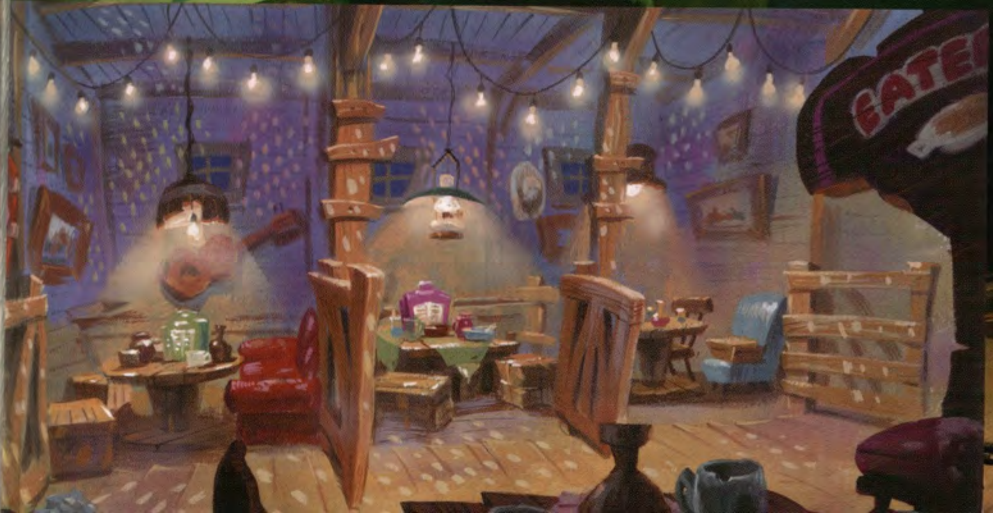

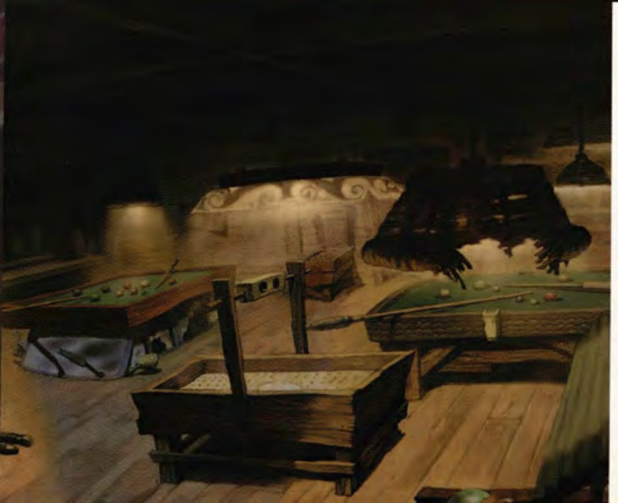

This Page and Opposite Page:
The layout drawings (in pencil) and fully rendered paintings were created to set the stage in the original theatrical feature, *Barnyard: The Movie* (2006). They represent the main setting of the barn and the surrounding farm, which were used as a guide to create the 3-D backdrops used in both the film and subsequent TV series.

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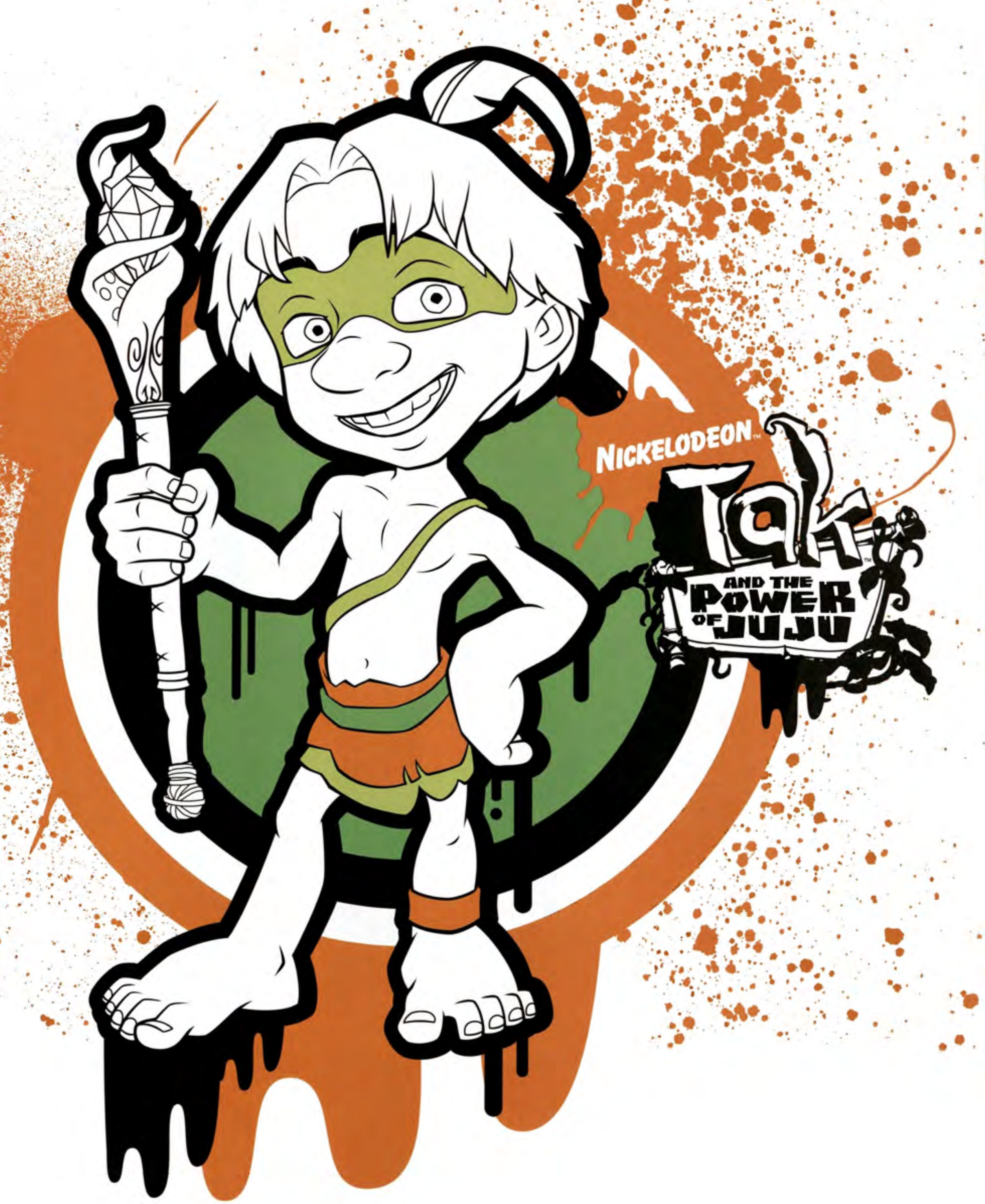

NICKELODEON
Tak AND THE POWER OF JUJU

> **“THERE’S A HUGE COMEDIC ELEMENT TO THE SHOW, WHICH IS ONE OF THE ADVANTAGES OF DOING IT IN 3-D ANIMATION. YOU CAN REALLY CAPTURE THE SUBTLETY OF A GESTURE.”**

Nick Jennings, Co-Producer: *Tak* started off as a video game. Usually, the way it works is that the cartoon comes first, then the products: the video games, the toys, etc. With *Tak*, it was the other way around—we reverse-engineered it, creating new characters, new realms, and all-new plots.

Mitch Watson, Co-Producer: We had to figure out the story, which in the video game is simply about a kid who discovers that he has the abilities of a shaman and has to collect crystals for various goals. We had a lot to flesh out: who was Tak, what was his background, how did he get these abilities? Then there are the Jujus, who are basically the cartoon equivalent of Greek gods. Who were the Jujus—what did their realm look like? Over time, Tak’s world began to take shape. We reconceived the show with Tak being on a hero’s journey, where he gains his magical abilities after mending an ancient rift between the Jujus and his own tribe, the Pupununu. The Jujus were made into a community of Greek gods as seen through the filter of Toon Town. They’re really silly, funny figures. In their realm, cartoon rules apply. The Pupununu, on the other hand, live in a realm under the real rules of physics. How did the Jujus and Pupununu start their feud and how exactly does Tak mend it? We had to create a whole new story for that.

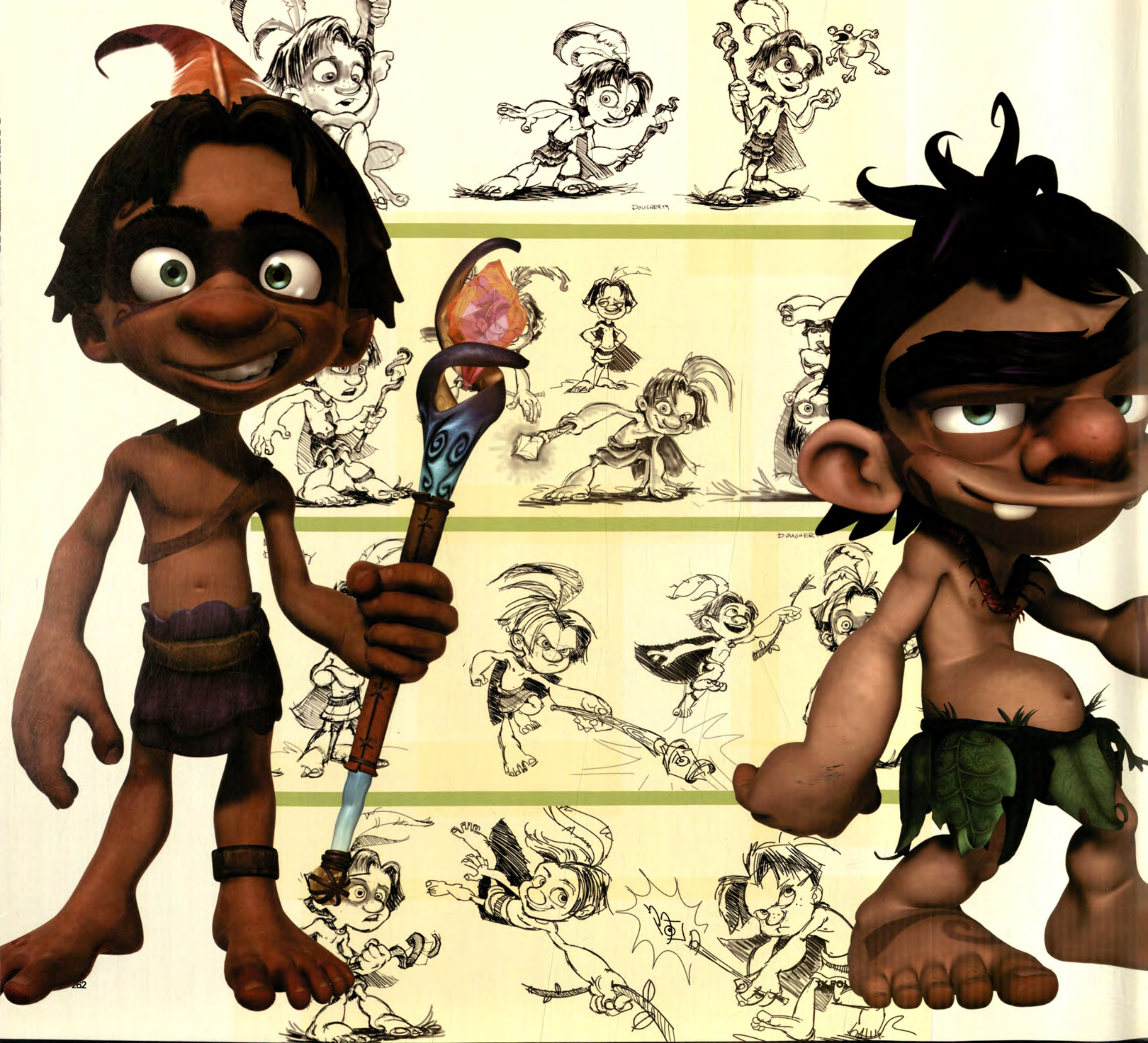
Nick Jennings: The show is set in two worlds. There is the Pupununu village, which is a kind of fantasy jungle where this little tribe lives. And then there’s the Juju realms, where anything can happen. The Jujus are hilarious—they each have really unique quirks. There’s a huge comedic element to the show, which is one of the advantages of doing it in 3-D animation. You can really capture the subtlety of a gesture. With 2-D, you have to draw it in pencil on the paper and you have to be broader and more exaggerated. We are able with *Tak* to do more Abbott and Costello–style humor.

Tak is Nickelodeon’s first in-house computer-generated show, the first we’re making ourselves in the studio. It’s sort of setting up the pipeline so that we can start producing all kinds of shows in CG. I think one of the exciting things for me is trying to figure out how to create a television show that can offer the quality of a feature film.

Mitch Watson: It’s a big change for many of us because everyone including myself has a 2-D background, so a lot of us are new to this and we are discovering there’s a lot of things that you can do in CG that you can’t do in 2-D, especially acting, posing, and facial expressions.

Nick Jennings: Working on the show makes you feel so alive. We’re not sitting around and just following something that’s been established. We are definitely struggling every day, trying to figure out the best way to create this—not only for this show, but for the future of Nickelodeon in terms of making CG productions. It’s intense, but at the same time it is the most exciting show I’ve ever worked on.

This Page: **Tak** (left) **and Jeera** (right) **play "keep away" with Party Juju's head.**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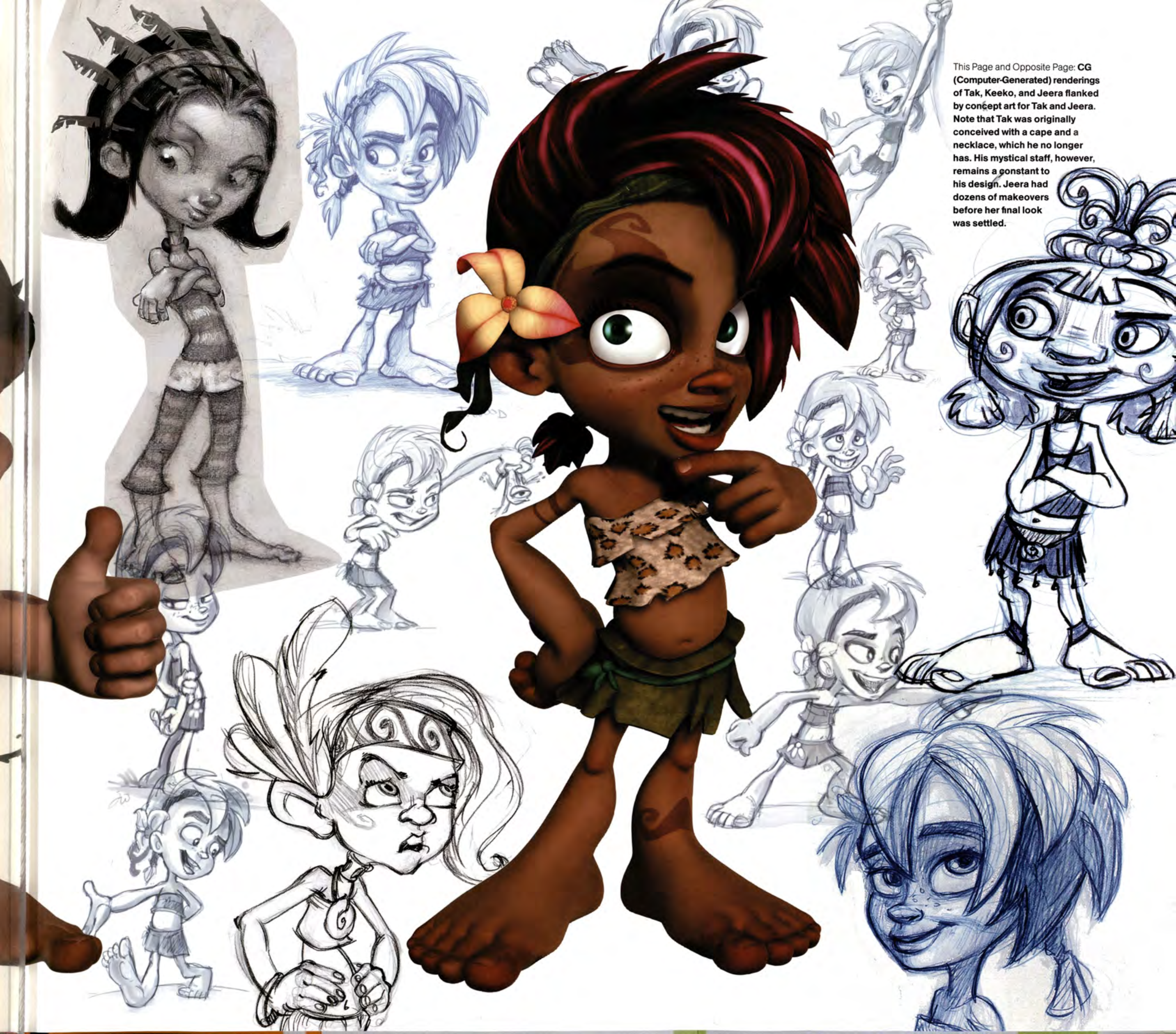
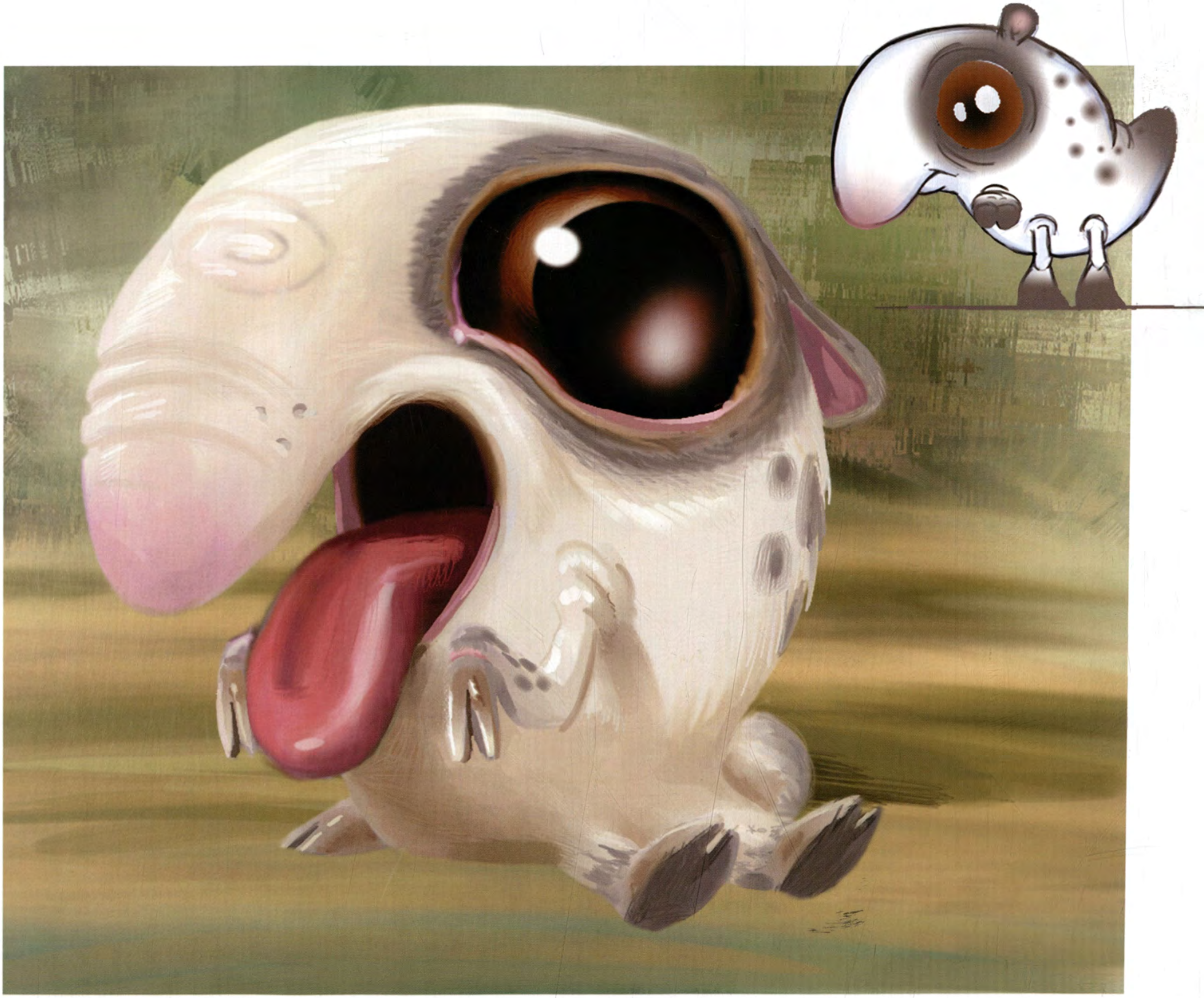
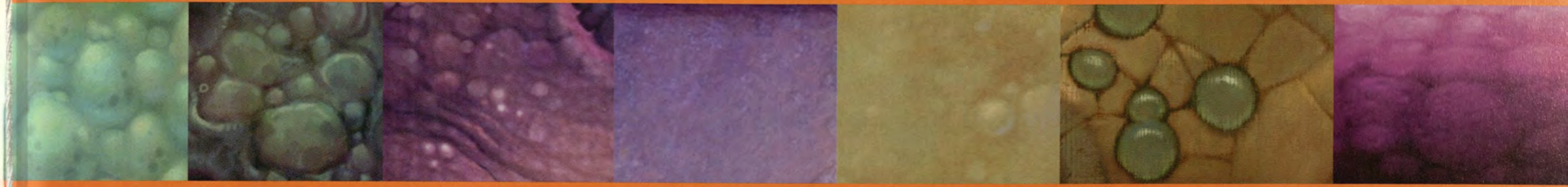
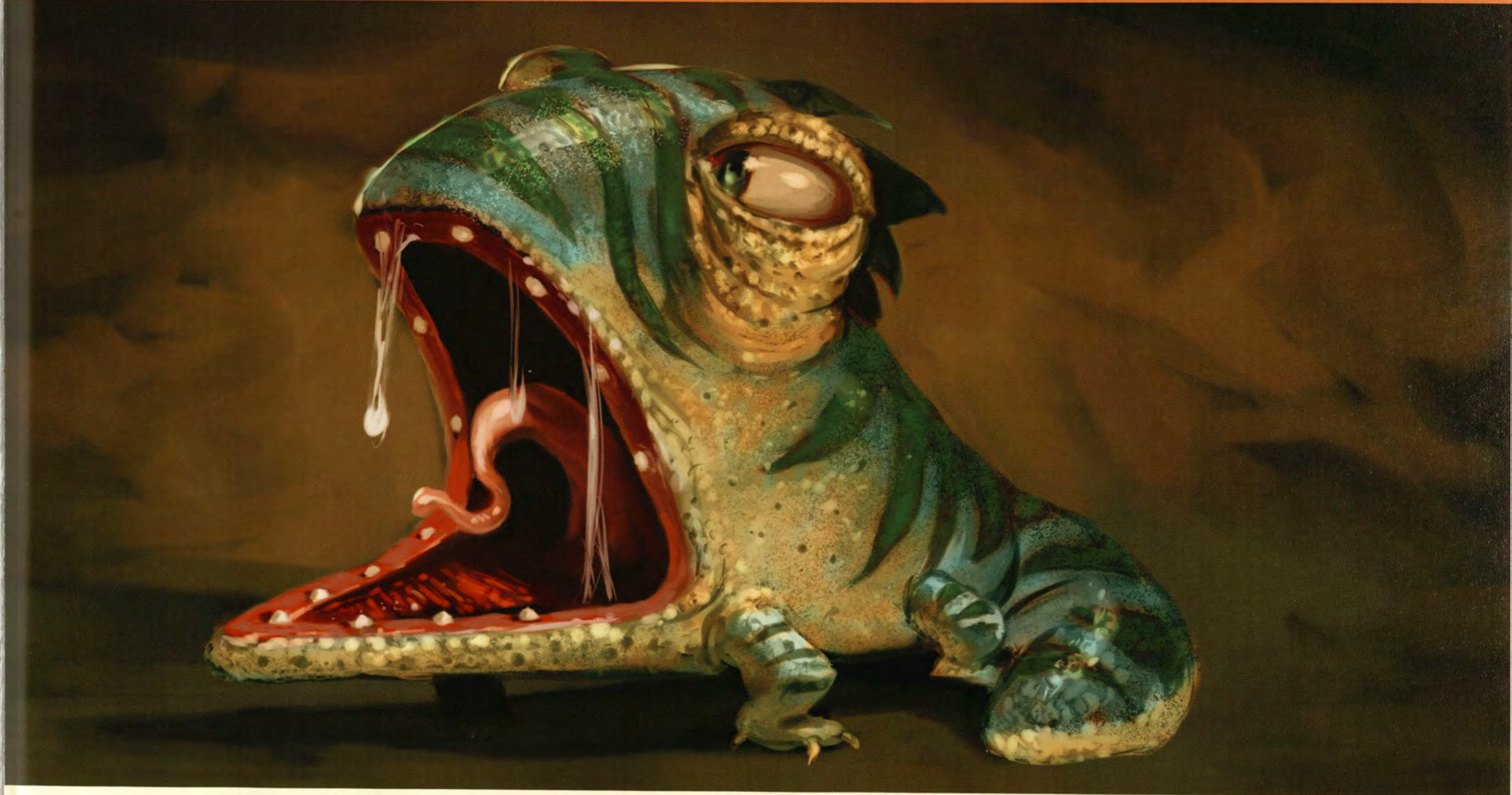
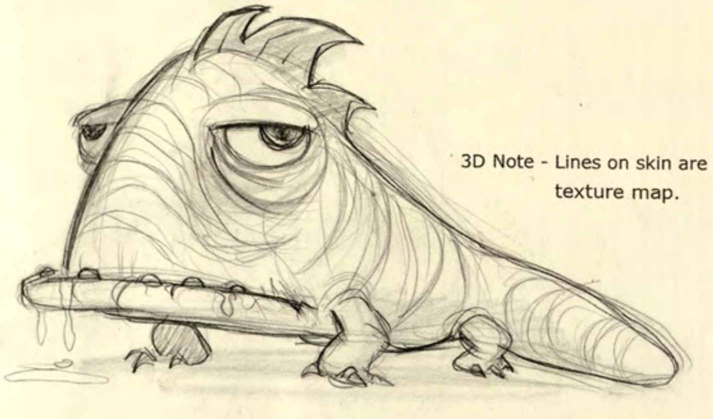


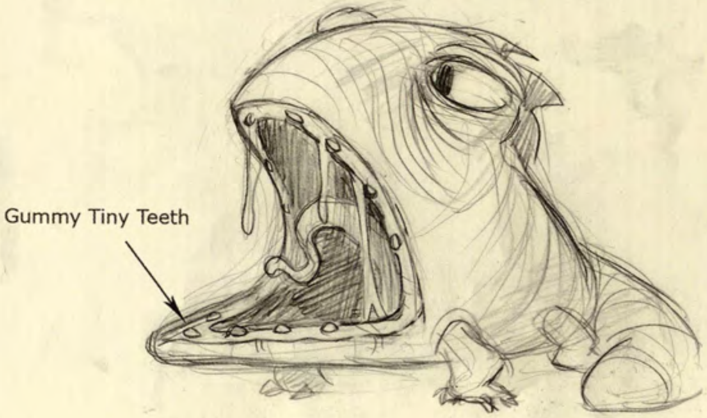
This Page and Opposite Page: **CG (Computer-Generated) renderings of Tak, Keeko, and Jeera flanked by concept art for Tak and Jeera. Note that Tak was originally conceived with a cape and a necklace, which he no longer has. His mystical staff, however, remains a constant to his design. Jeera had dozens of makeovers before her final look was settled.**





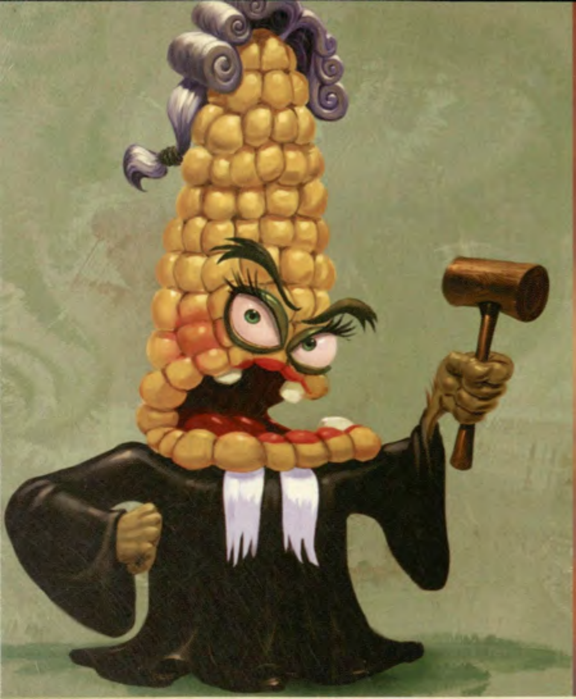


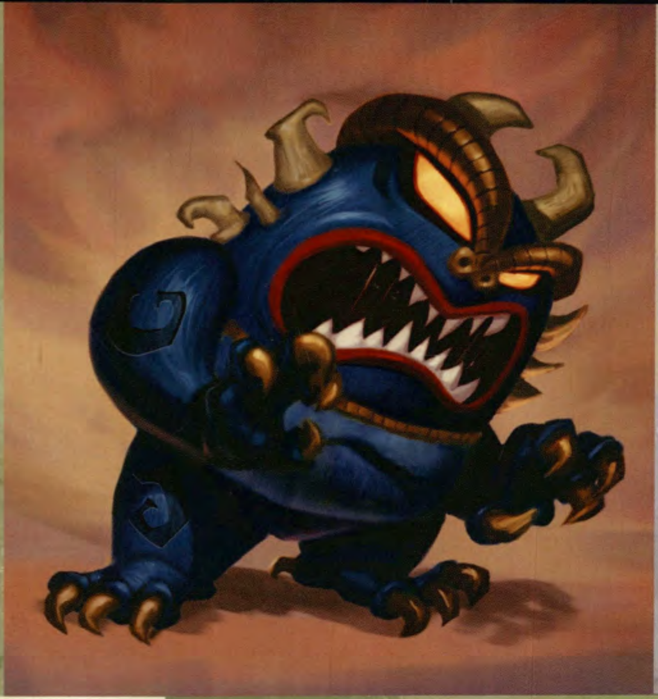

3D Note - Lines on skin are
texture map.

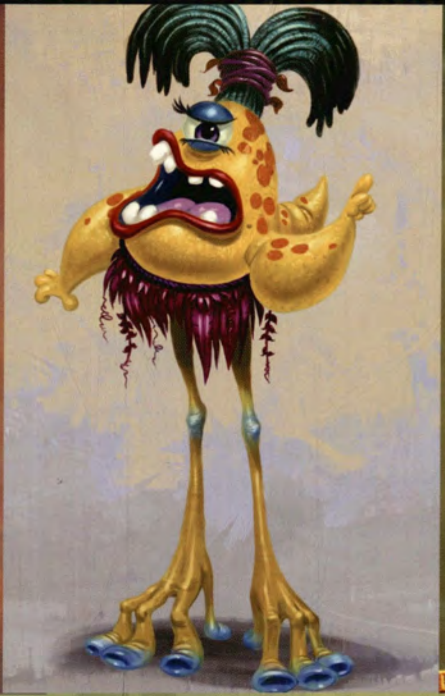

Gummy Tiny Teeth

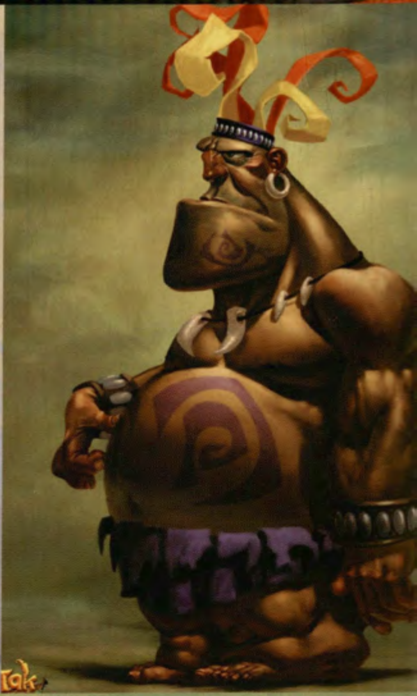
This Page: **A concept painting of a Mongatu lizard shows the CG modelers where the art team wants to go in designing the characters. Detailed pencil sketches** (bottom row) **show the character in a variety of positions, and textural swatches of various skin areas** (top row) **help the computer animation team create a three-dimensional version that will satisfy the director's vision.**

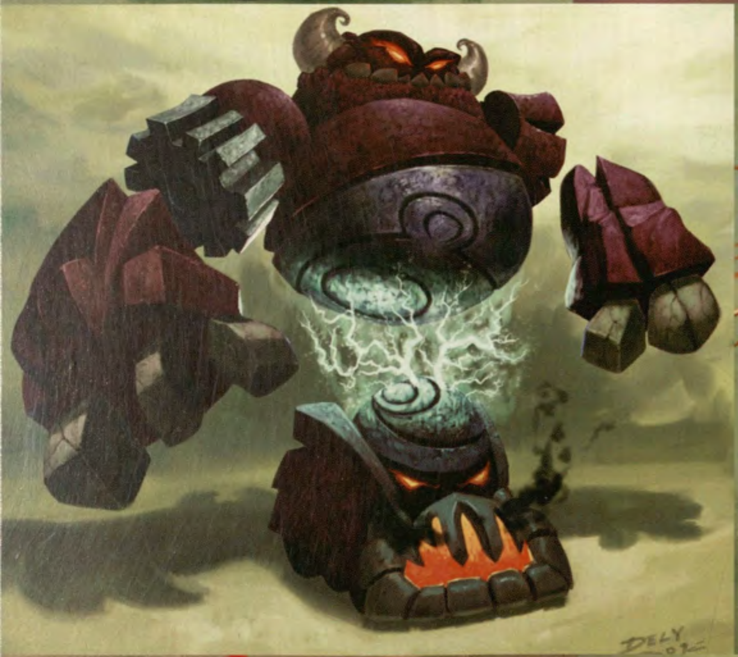
Opposite Page: **The Gratch. Raised by the Pupununu tribe for eating, the Gratch is a lovable, six-footed animal.**

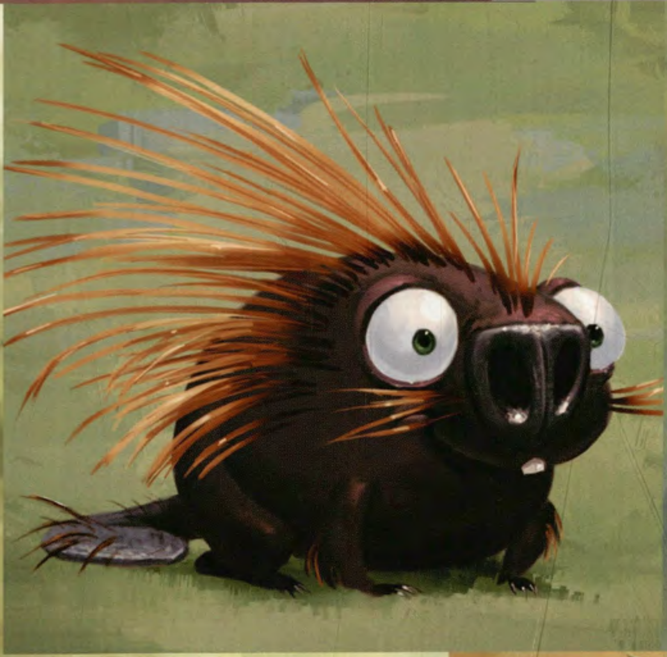


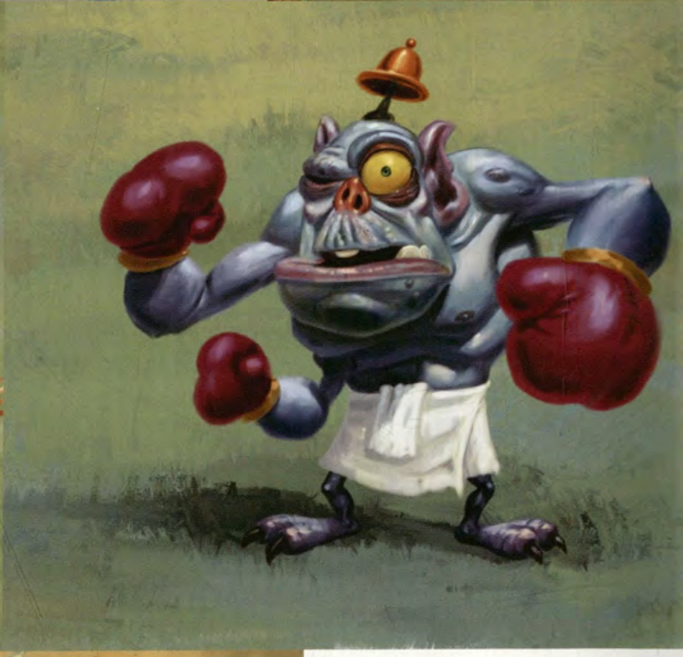


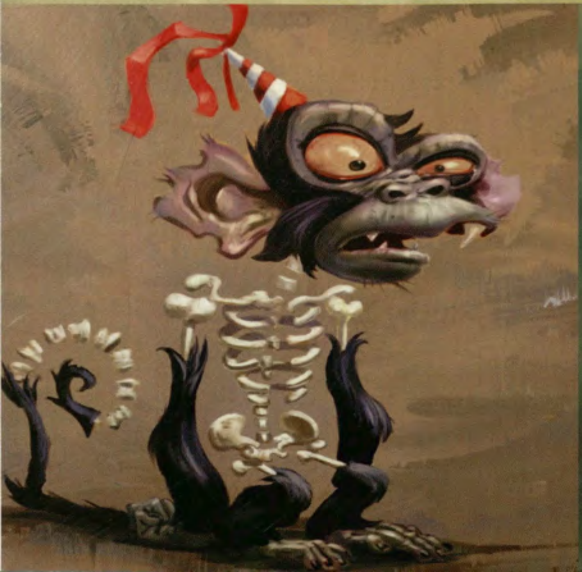


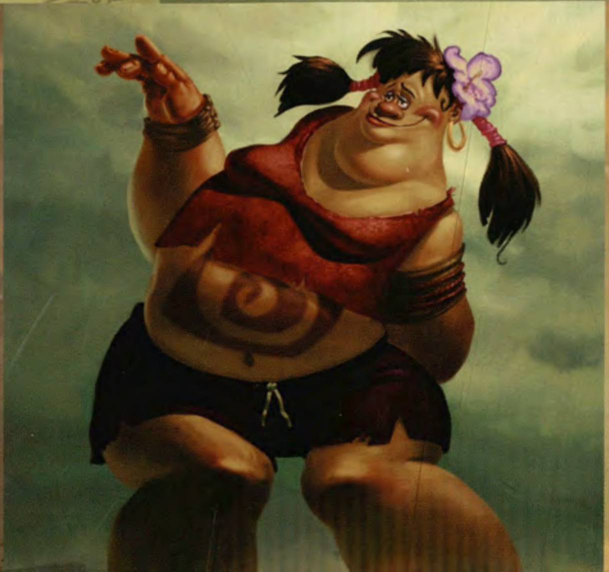


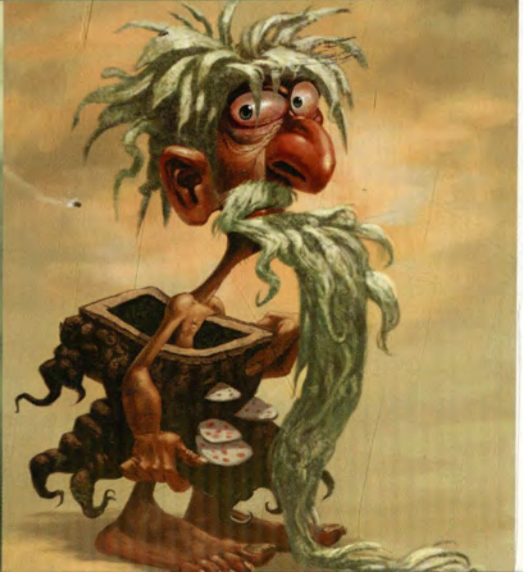












This Page and Opposite Page: **Conceptual paintings for various quirky residents of Pupununu Jungle and Juju Realm.** Top Row, from Left: **Judge Juju, Motiki, Killjoy Juju, and a color concept painting of the Chief, all painted by Bill Dely.** Middle Row, from Left: **The character Big Boss, a stone and fire monster that sleeps for thousands of years in the Juju realm, a porcupine, and Pugnacious Juju.** Bottom Row, from Left: **Skeleton Monkey, Slog, who is a Pupununu villager in love with Lok, and Log Hermit, a crazy old villager.** Opposite Page: **Repulsive Juju.**

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PREMIERES 2008. 20 EPISODES.
CREATED BY CYNTHIA TRUE,
ERIK WIESE, AMY POEHLER

Cynthia True, Co-creator: The idea of the superhero Brownie came from a character that [Co-creator] Amy Poehler had done for Comedy Central's show, *Upright Citizens Brigade*, and a snapshot of myself when I was six years old, stuffed into a Brownie dress.

Erik Wiese, Co-creator: Amy's Brownie would do subversive things like hang out with the Unibomber and help him write his manifesto.

Cynthia True: I was working as a staff writer on *The Fairly OddParents*, and Erik was a writer and artist on *SpongeBob SquarePants*. We knew that Nickelodeon was looking for comedies with female lead characters, and we were trying to develop some different show ideas. We thought that we could take this Brownie character and put her into a cartoon universe for kids. We called Amy, who owned the character, and started working with her. A month or two later, Erik had done a bunch of sketches based on stills of Amy as a child and an adult. We were really fortunate to get to expand upon a character who was already developed—Amy had been doing this character for years.

Erik Wiese: The show is about a ten-year-old named Bessie Higgenbottom. She's an unhinged Honeybee whose sole desire is to earn every single merit badge that's ever been thought up.

Cynthia True: Bessie believes that if she earns every single badge out there, she'll transform into the Mighty B, a superhero that she believes in. We created a kind of lore that stretches through the course of the series about whether the Mighty B actually exists.

Erik Wiese: The show is mainly about Bessie's adventures with her Honeybee troop and three little friends of hers. She lives with her mother in San Francisco and has adventures based on her badge missions. Our writing staff, except for me, is all female, because even though we don't want to alienate the boys, it's very important to get the female perspective on things.

Cynthia True: Erik is our boy in the room. He is, if I may brag for him, the rare beast who is a really funny writer and a great artist. There are not many of them out there.

Erik Wiese: The other writers are a bunch of cool, funny women we both wanted to work with. It is very satisfying for Amy and the other writers to create female characters that feel whole and aren't identified in terms of their being the girlfriend, wife, or mom. They stand on their own terms, an incredibly important thing for children, particularly female children.

Cynthia True: We work so many times with old, stale archetypes, and it's been exciting for us not only to create a little girl who is like a real kid, but also a mother who is thoroughly modern and has a tattoo—not a 1950s mom in pedal pushers, but someone about thirty-five years old whose parents might have been hippies. Bessie's mom probably had a punk band when she was younger.

Erik Wiese: We have a few stories that are already favorites. In one of them, Bessie farts during a troop meeting and gets put on trial because girls don't fart. They convict her of Grievous Flatulence in the Third Degree, and she's stripped of her sash and no longer knows what to do with herself.

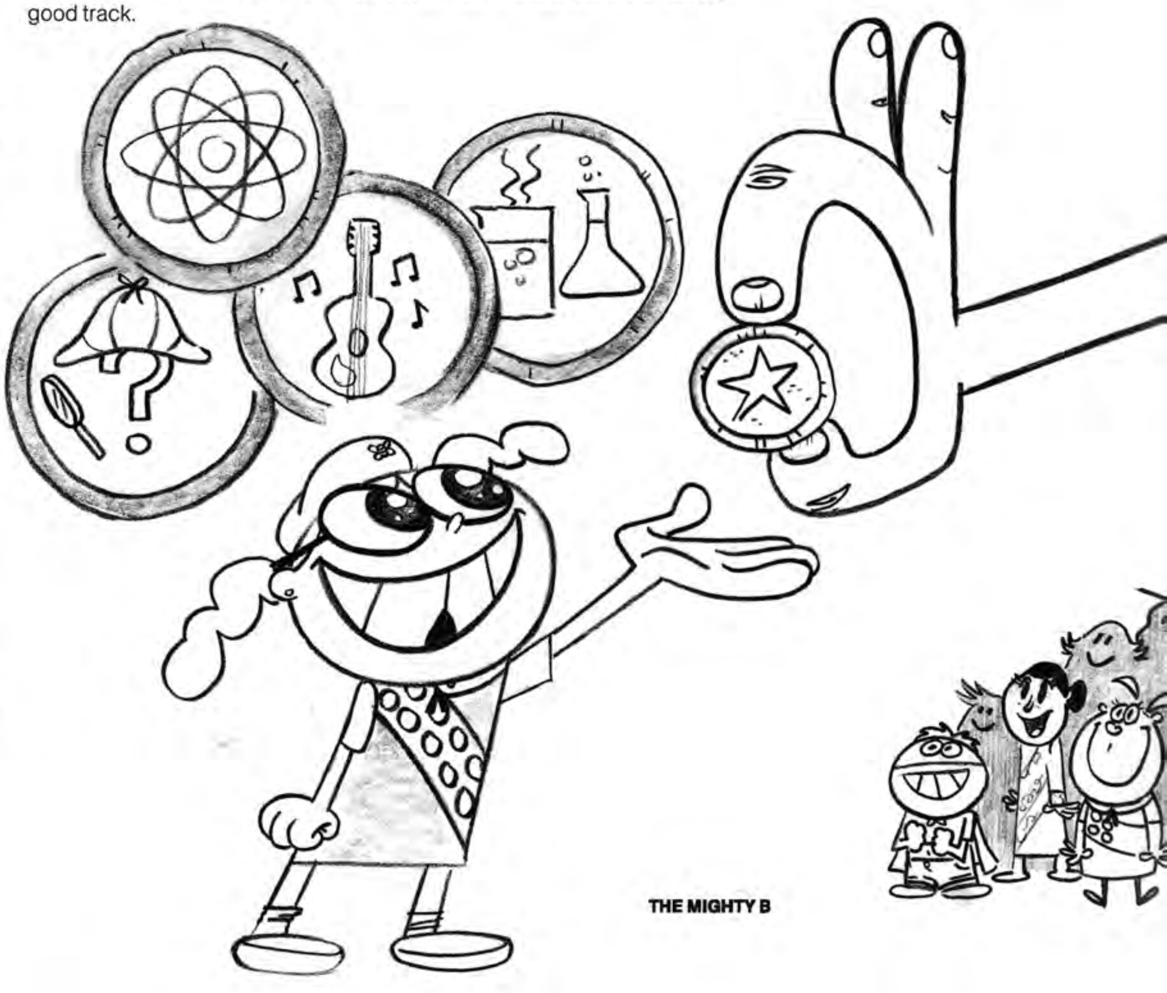
Cynthia True: She has an existential crisis.

Erik Wiese: Poor Bessie goes on a crazy psychological odyssey because, well, if she's not a Honeybee, what is she? In the end, she finds an obscure badge called the Toot-Toot Badge, which celebrates getting through your first public fart with dignity and humor. Bessie decides to build herself a farting throne in the park, where she farts for everybody. The episode is a classic because it's really about one of Bessie's emotional journeys.

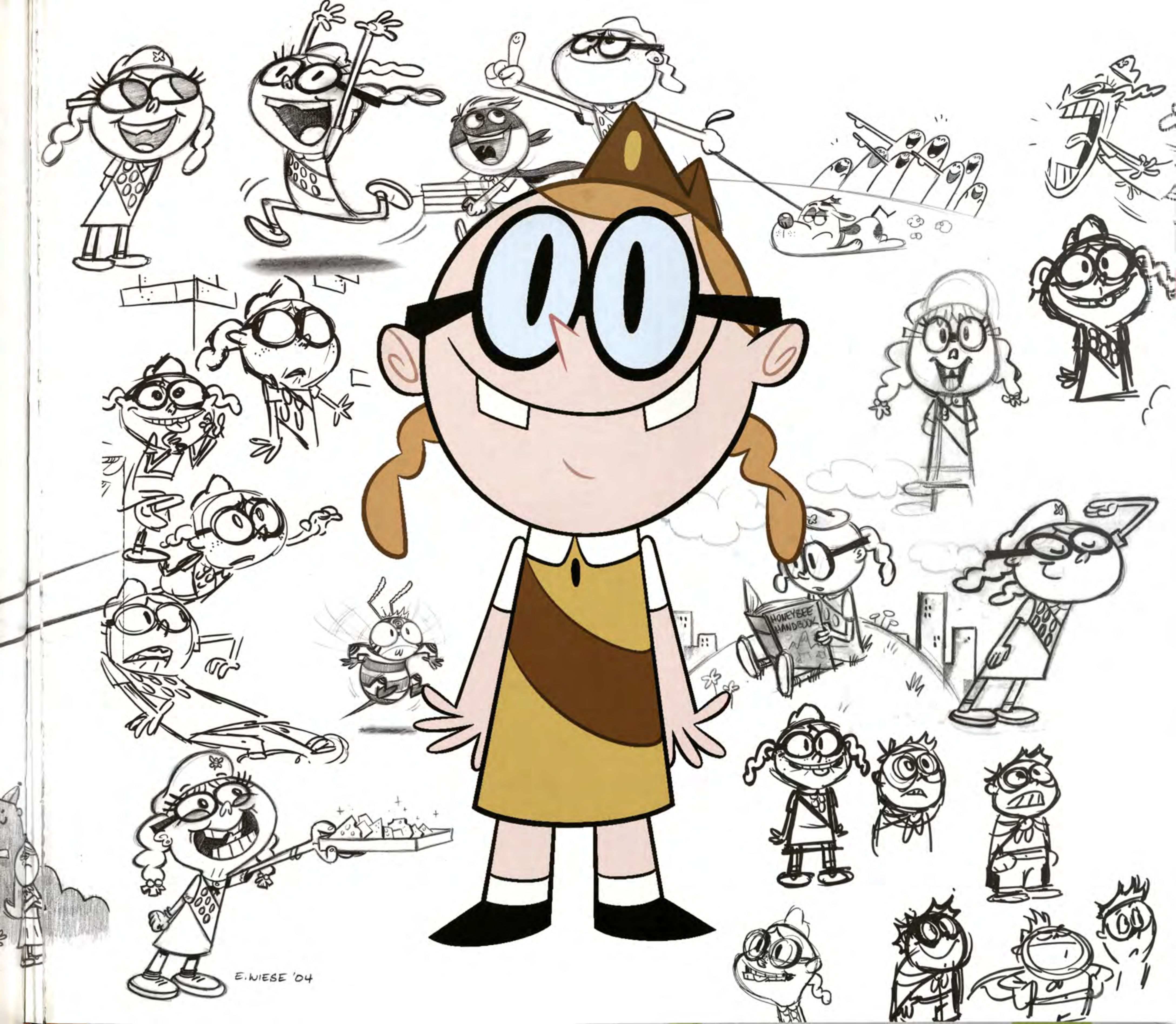
Cynthia True: It's fun to keep Bessie emotionally driven, whether she's obsessed, afraid, or even incredibly depressed. She's got issues, but she's a very happy little girl. She has a huge imagination, and I think she's going to grow up and have a really fabulous life.

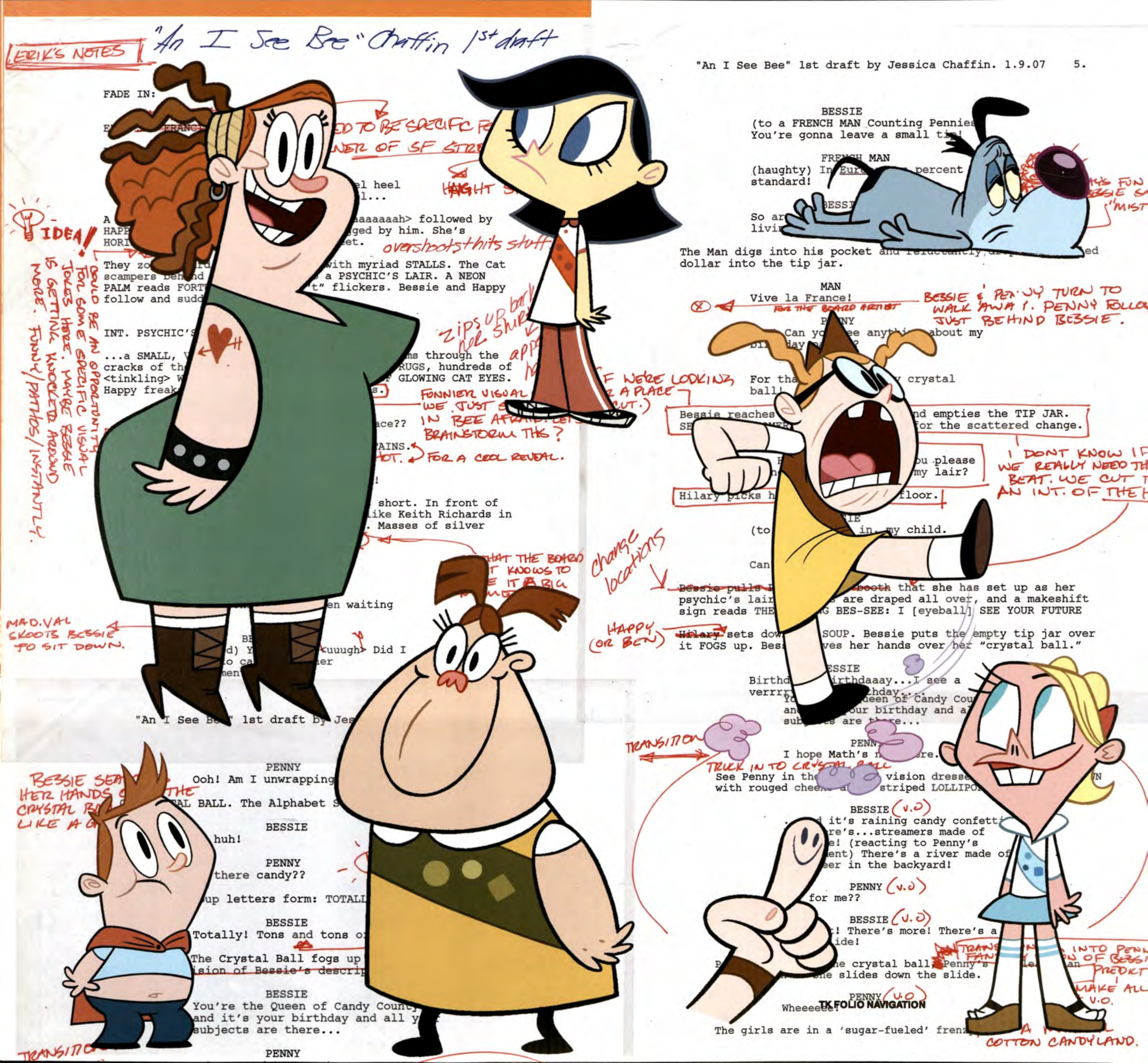
Erik Wiese: She has an awesome life now! She's got a mom and a brother who love her, and everything she experiences is like water off a duck's back.

Cynthia True: I think what we love most about Bessie is that in many ways she lives in her own world and is highly optimistic. Actually, she's on a very good track.



This Page and Opposite Page: **The many, many moods of the brave, irascible, and utterly irresistible Bessie Higgenbottom. From pure bliss to utter determination, Bessie's many expressions were sketched early on in the process. Atop the sketches is a color model for the character.**


HONEYBEE HANDBOOK
E.WIESE '04



ERIK'S NOTES

"An I See Bee" Chaffin 1st draft

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overshoots + hits stuff

IDEA!

COULD BE AN OPPORTUNITY FOR SOME SPECIFIC VISUAL JOKES HERE. MAYBE BESSIE IS GETTING KNOCKED AROUND MORE. FUNNY/PATHOS/INSTANTLY.

They zo rd with myriad STALLS. The Cat
scampers behind a PSYCHIC'S LAIR. A NEON
PALM reads FORT t" flickers. Bessie and Happy
follow and sudd

zips up back her shirt

INT. PSYCHIC'S

...a SMALL, V ms through the
cracks of th RUGS, hundreds of
<tinkling> W F GLOWING CAT EYES.
Happy freak s.)

FUNNIER VISUAL WE JUST S IN BEE AFRAID. LET'S BRAINSTORM THIS?

ace??

AINS.
OT. FOR A COOL REVEAL.

!

short. In front of
like Keith Richards in
. Masses of silver

F WE'RE LOOKING A PLACE UT.)

HAT THE BOARD T KNOWS TO E IT A BIG

en waiting

MAD. VAL SKOOTS BESSIE TO SIT DOWN.

BE
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o ca er
ment

"An I See Be" 1st draft by Jes

PENNY
Ooh! Am I unwrapping

BESSIE SEA HER HANDS THE CRYSTAL B LIKE A G

AL BALL. The Alphabet S

BESSIE
huh!

PENNY
there candy??

up letters form: TOTALL

BESSIE
Totally! Tons and tons o

The Crystal Ball fogs up
~~ision of Bessie's descrip~~

BESSIE
You're the Queen of Candy Count
and it's your birthday and all y
subjects are there...

PENNY

TRANSITIO

"An I See Bee" 1st draft by Jessica Chaffin. 1.9.07 5.

BESSIE
(to a FRENCH MAN Counting Pennies
You're gonna leave a small tip!

FRENCH MAN
(haughty) In Euro percent
standard!

BESSI

So ar
livi

HAYS FUN ESSIE S "MIST

The Man digs into his pocket and reluctantly d ed
dollar into the tip jar.

MAN
Vive la France!

FOR THE BOARD ARTIST

BESSIE & PENNY TURN TO WALK AWAY. PENNY FOLLO JUST BEHIND BESSIE.

PENNY
Can yo ee anyth about my
bi day pa ?

For tha y crystal
ball!

Bessie reaches nd empties the TIP JAR.
SE for the scattered change.

H ou please
h my lair?

Hilary picks h floor.

I DONT KNOW IF WE REALLY NEED TH BEAT. WE CUT T AN INT. OF THE H

IE
(to in, my child.

change locations

Can

~~Bessie pulls P~~ ~~booth~~ that she has set up as her
psychic's lair s are draped all over, and a makeshift
sign reads THE G BES-SEE: I [eyeball] SEE YOUR FUTURE

HAPPY (OR BEN)

~~Hilary~~ sets dow SOUP. Bessie puts the empty tip jar over
it FOGS up. Bess ves her hands over her "crystal ball."

ESSIE
Birthd irthdaaay...I see a
verrrr thday...
Yo ueen of Candy Cou
an our birthday and a
sub es are there...

TRANSITION

PENN
I hope Math's n ere.

TRUCK IN TO CRYSTAL BALL

See Penny in the vision dresse N
with rouged chee a striped LOLLIPO

BESSIE (V.O)
. d it's raining candy confett
re's...streamers made of
e! (reacting to Penny's
ent) There's a river made of
eer in the backyard!

PENNY (V.O)
for me??

BESSIE (V.O)
t! There's more! There's a
ide!

TRANS INTO PENN FAN N OF BESSI PREDICT

P e crystal ball, Penny's an
he slides down the slide.

MAKE ALL V.O.

PENNY (V.O)
Wheeeeee!

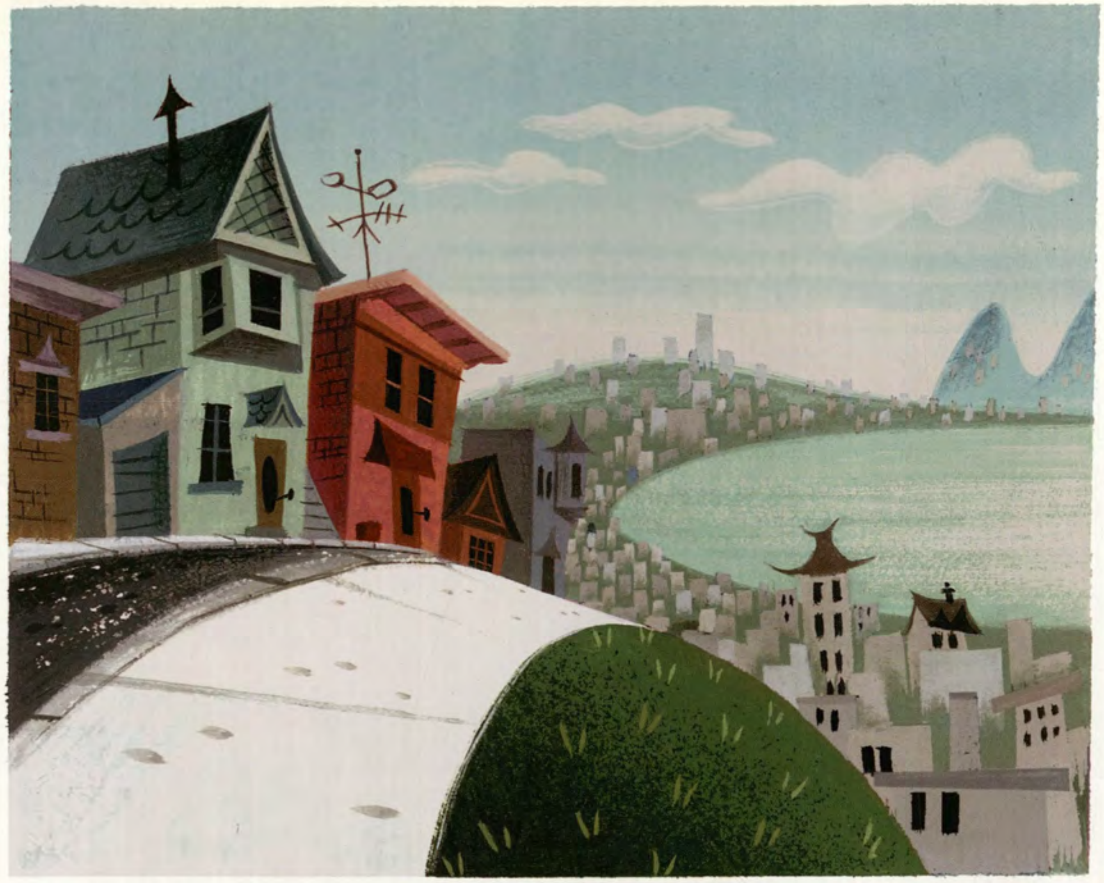
The girls are in a 'sugar-fueled' frenz

A COTTON CANDYLAND.

> **THE IDEA OF THE SUPERHERO BROWNIE CAME FROM A CHARACTER THAT AMY POEHLER HAD DONE... AND A SNAPSHOT OF MYSELF...**

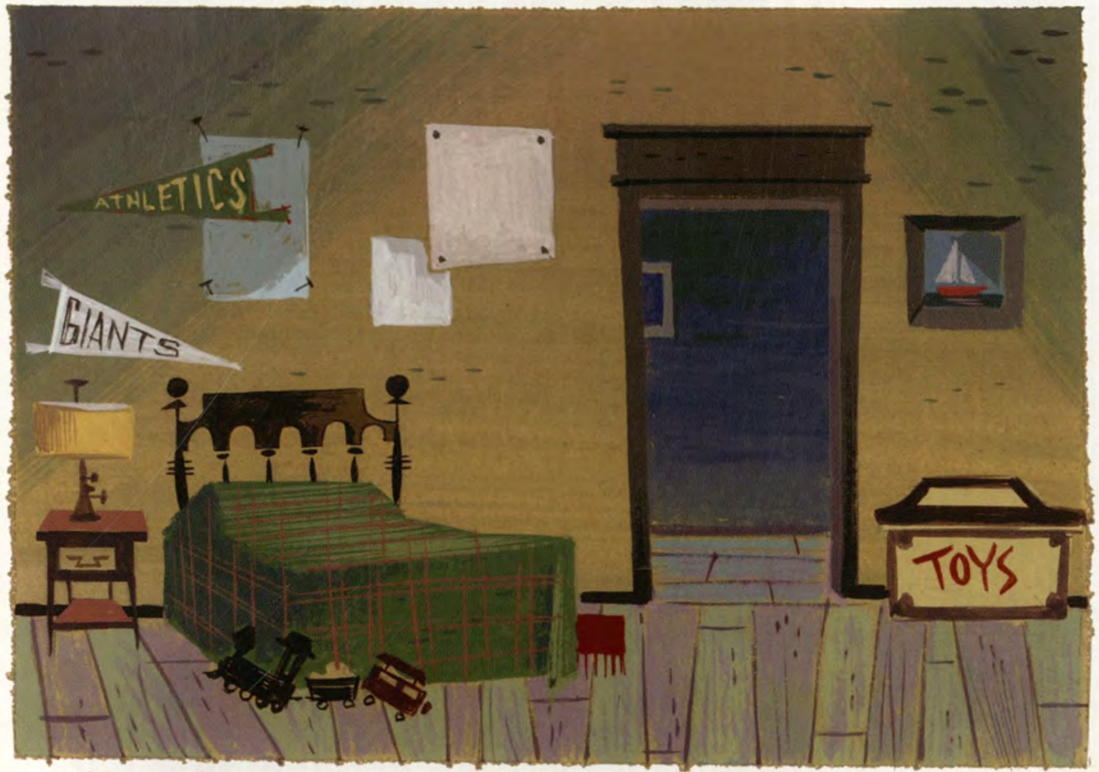
This Page: **One of the characters that Amy Poehler did in her sketch show, *Upright Citizens Brigade*, was a demented Brownie** (above)**, which became one of the inspirations for Bessie. Another inspiration was an old picture that Cynthia True found of herself, dressed in her own Brownie uniform and looking very, very proud.**

Opposite Page: **The characters dance across a draft of a script by writer Jessica Chaffin, including notes by Erik Wiese. Some of the more unique characters include Bessie's tattooed mom, top left, who is raising Bessie alone, an uncommon situation in the cartoon world. The writers love doing dialogue for sweet-but-clueless Penny** (bottom row, second from left)**. And of course, there's Finger** (bottom row, third from left)**, Bessie's own finger, which plays a similar role to that of a Jiminy Cricket–style sounding board.**



STREET HILL @ BAY

MB105A STOCK

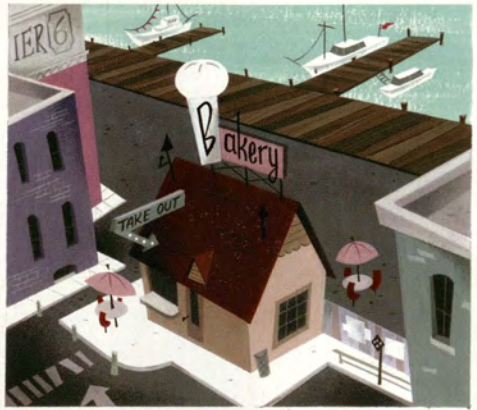

ATHLETICS
GIANTS
TOYS

MB 104A

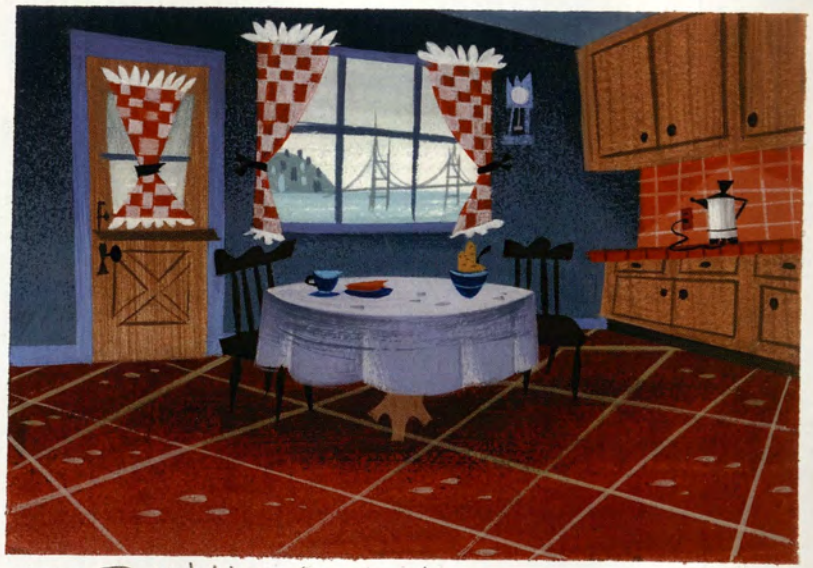
BG 34

This Page: **The show takes place in San Francisco, amid the city's buildings and hills and cafes.**

Opposite Page: **Color models for Bessie Higgenbottom.**


IER 6
Bakery
TAKE OUT

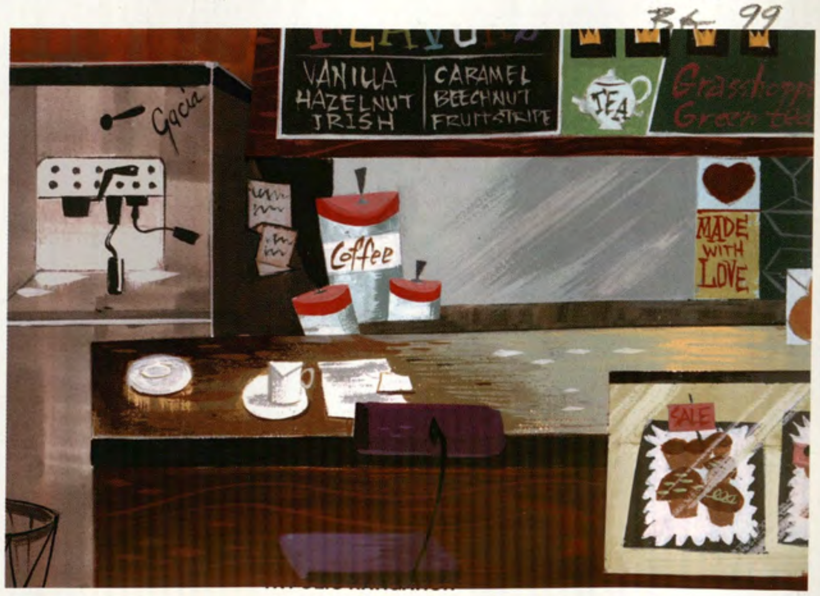
DOWNSHOT BAKERY·FISHERMAN'S WHARF

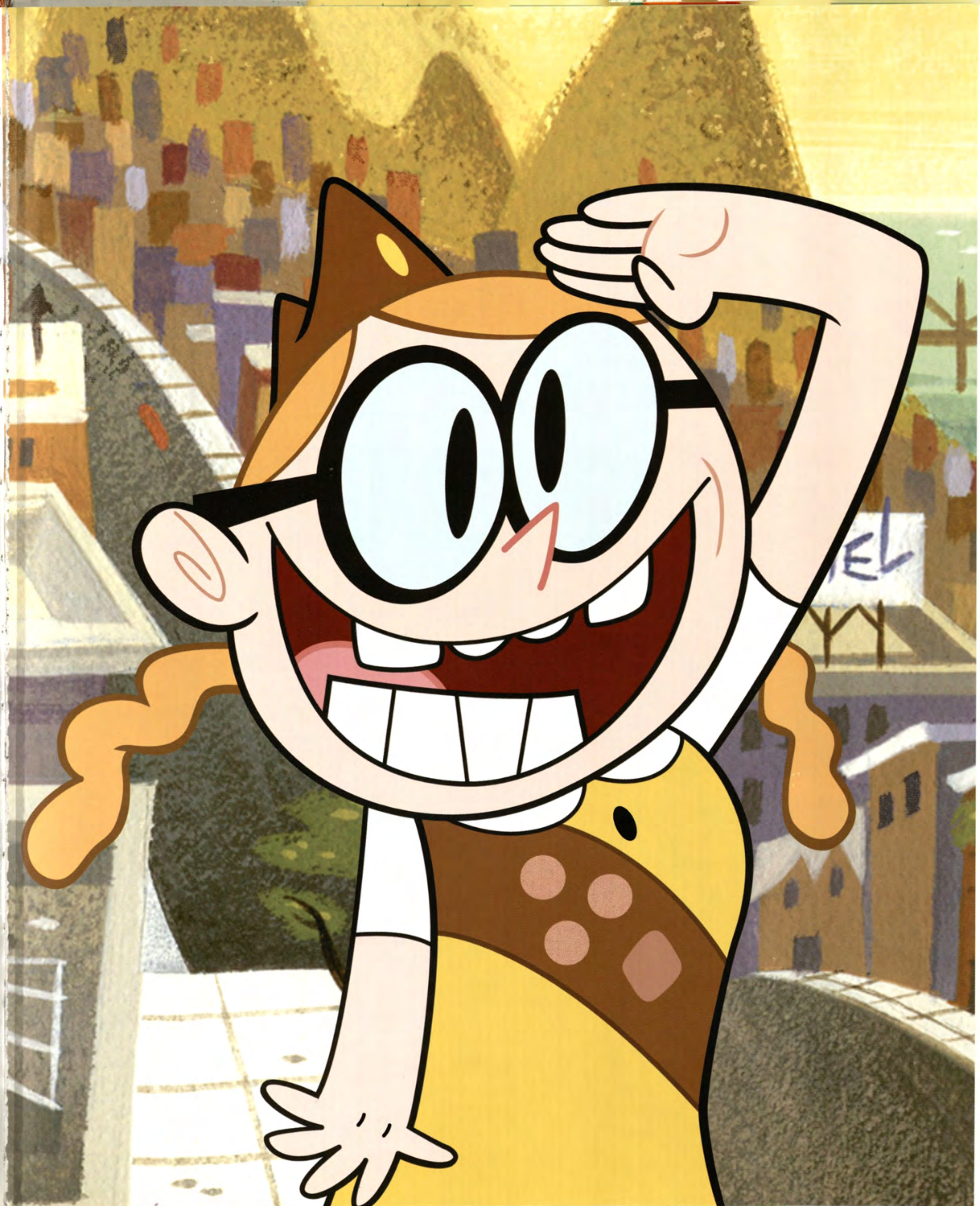


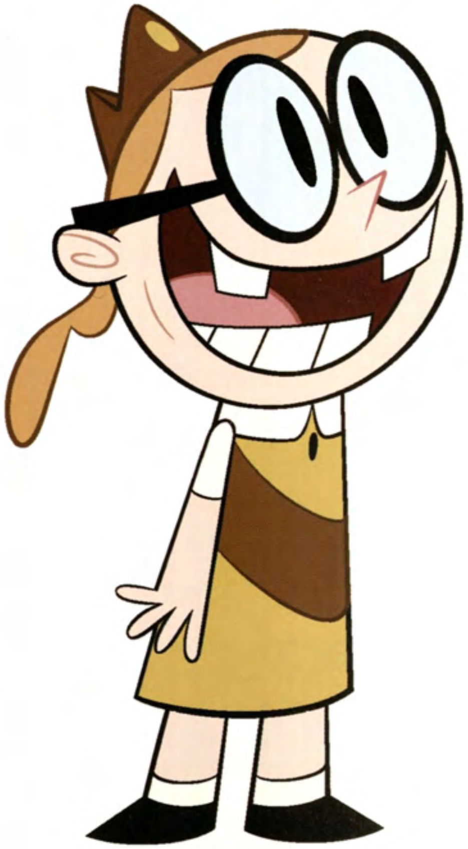
INT. PENNY'S KITCHEN

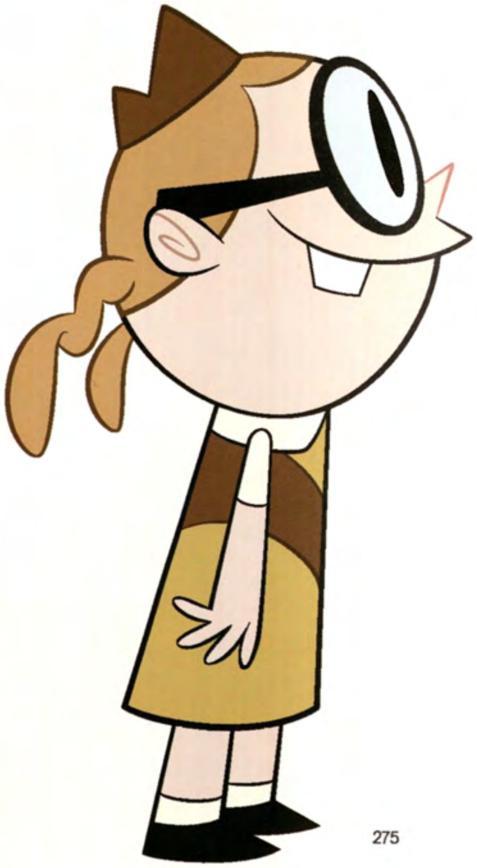
MB/103B

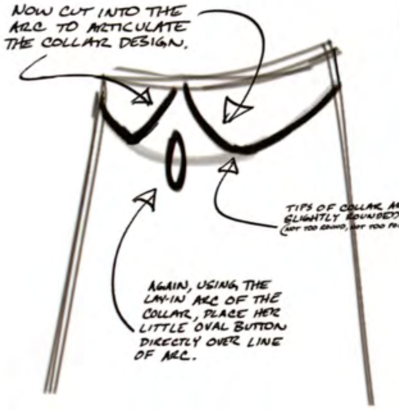
BG 99


VANILLA
HAZELNUT
IRISH
CARAMEL
BEECHNUT
FRUIT-STRIPE
TEA
Grasshopp
Green tea
Gaggia
Coffee
MADE WITH LOVE
SALE


EL

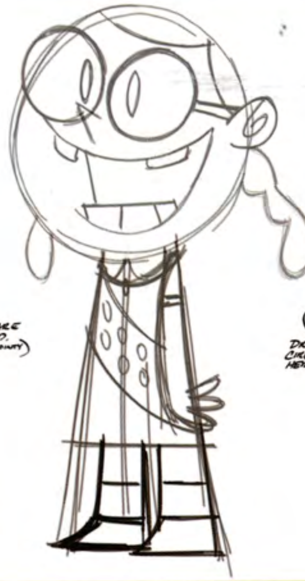


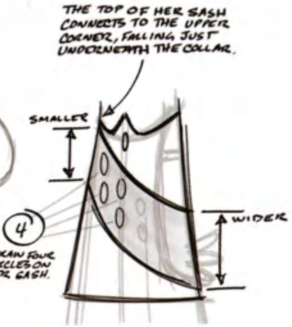



NOW CUT INTO THE ARC TO ARTICULATE THE COLLAR DESIGN.

TIPS OF COLLAR ARE SLIGHTLY ROUNDED. (NOT TOO ROUND, NOT TOO POINTY)

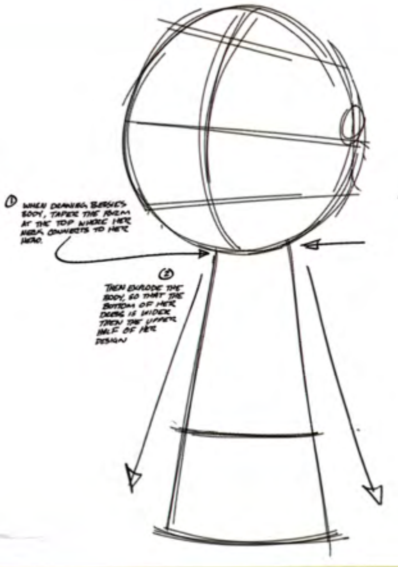
AGAIN, USING THE LAY-IN ARC OF THE COLLAR, PLACE HER LITTLE OVAL BUTTON DIRECTLY OVER LINE OF ARC.



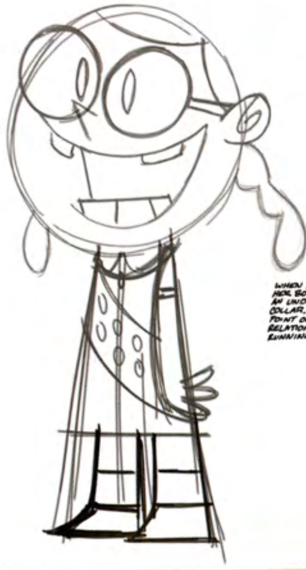

THE TOP OF HER SASH CONNECTS TO THE UPPER CORNER, FALLING JUST UNDERNEATH THE COLLAR.

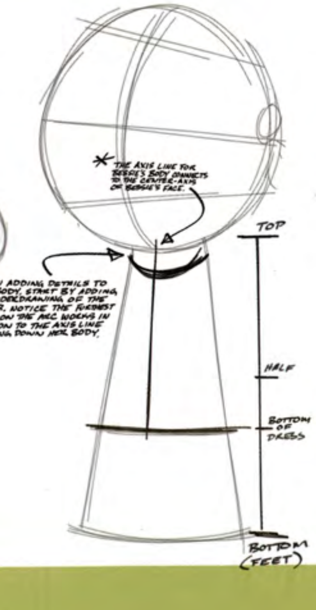
DRAW FOUR CIRCLES ON HER SASH.

> “WE WORK SO MANY TIMES WITH OLD, STALE ARCHETYPES, **AND IT’S BEEN EXCITING FOR US** NOT ONLY TO CREATE A LITTLE GIRL WHO IS LIKE A REAL KID, BUT ALSO A MOTHER WHO IS THOROUGHLY MODERN AND HAS A TATTOO.”

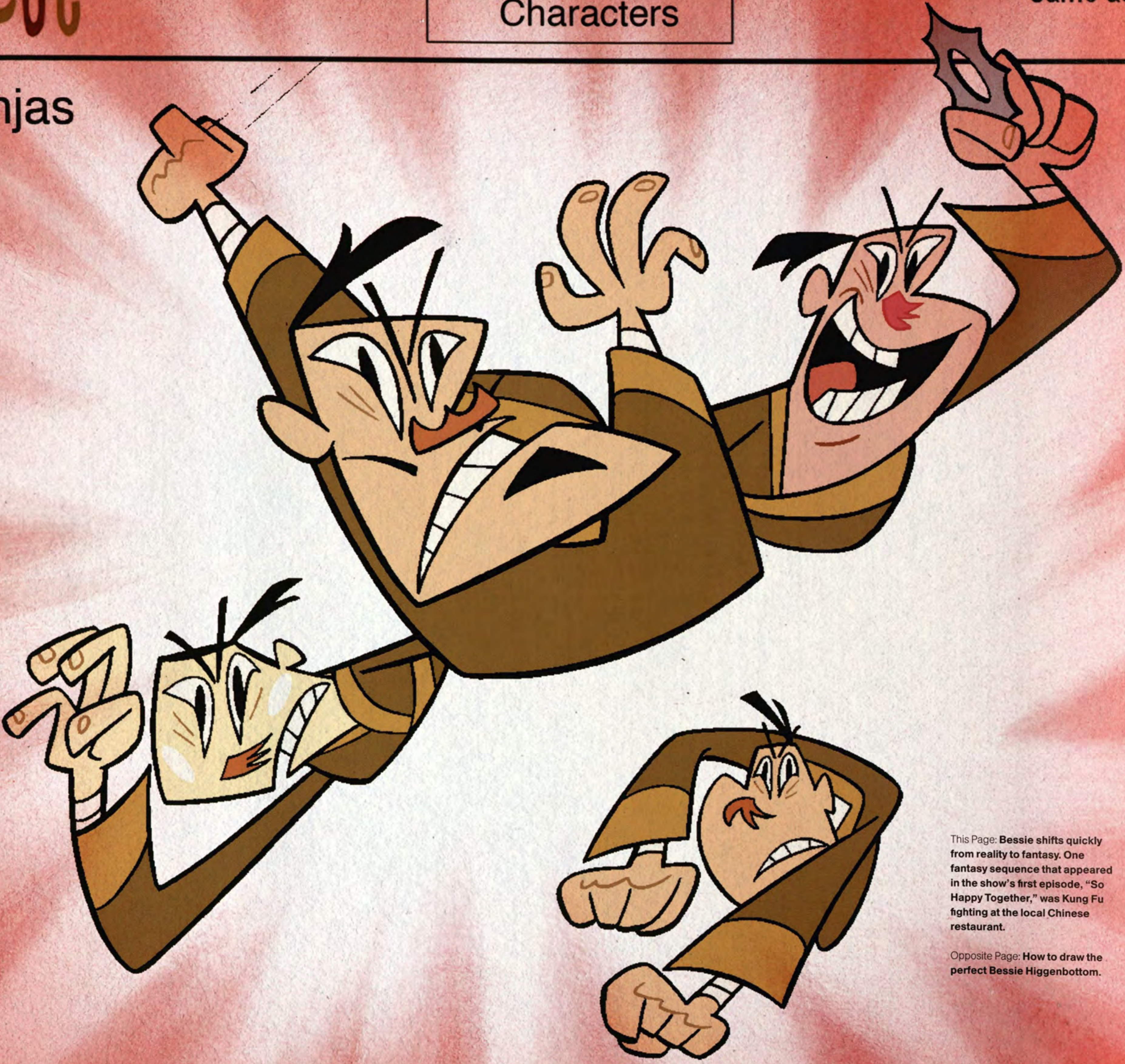

① WHEN DRAWING BESSIE'S BODY, TAPER THE FORM AT THE TOP WHERE HER NECK CONNECTS TO HER HEAD.

② THEN EXPLODE THE BODY, SO THAT THE BOTTOM OF HER DRESS IS WIDER THEN THE UPPER HALF OF HER DESIGN




* THE AXIS LINE FOR BESSIE'S BODY CONNECTS TO THE CENTER-AXIS OF BESSIE'S FACE.

WHEN ADDING DETAILS TO HER BODY, START BY ADDING AN UNDERDRAWING OF THE COLLAR. NOTICE THE FURTHEST POINT ON THE ARC WORKS IN RELATION TO THE AXIS LINE RUNNING DOWN HER BODY.


PILOT
Characters
same as:
Ninjas

This Page: **Bessie shifts quickly from reality to fantasy. One fantasy sequence that appeared in the show's first episode, "So Happy Together," was Kung Fu fighting at the local Chinese restaurant.**

Opposite Page: **How to draw the perfect Bessie Higgenbottom.**

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Nickelodeon made every attempt to invite Arlene Klasky and Gabor Csupo to participate in the book. To Nickelodeon's great regret, they declined.

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* Inserts in the *Rugrats* interview, p. 32 (Arlene Klasky quote): Courtesy of John Kiesewetter for the *Cincinnati Enquirer;* (Gabor Csupo quote): As published in the *Chicago Sun-Times.* © 2001 by Chicago Sun-Times, Inc. Reprinted with permission.

Image of Amy Poehler, p. 273, courtesy of Comedy Central.

Artist credits: *Ren & Stimpy*—13: (original storyboard panels for the pilot) drawn by John Kricfalusi, Jim Smith, Lynne Naylor, Bob Camp (1990), 14: (background design) Bill Wray, 15: Vincent Waller; *Hey Arnold!*—55: designed by Tuck Tucker, 55-56: Craig Bartlett, 57: Courtesy of Craig Bartlett, 58-60: Craig Bartlett, 61: designed by Tuck Tucker; 62-63: Craig Bartlett; *The Angry Beavers*—74: Mitch Schauer, 75: drawn by Mike Ceballos, colored by Geri Rochon, background by Frank Furlong, 76: ("Same Time As Last Year" title card) designed by Mitch Schauer, 78: (black-and-white rough sketches) Mitch Schauer, (blue) Mike Ceballos, 79: (title card) designed by Mitch Schauer, inked by Mike Ceballos, colored by Geri Rochon, letters and background by Eric Mahady; *CatDog*—84: Peter Hannan. Peter would also like to credit the following artists and writers for their help on *CatDog*: Rob Porter, Steven Banks, Nick Jennings, Derek Drymon, Andy Rheingold, Tom Kenny, Jim Cummings, Maria Bamford, Carlos Alazraqui, John Kassir, Denis Hannigan, Victor Wilson, Dean Stefan, Andrew Gottlieb, Robert Lamoreaux, Jordan Reichek, Chuck Klein, John Crane, Kelly Kennedy, Paul McEvoy, Barry Bunce, Sam Kirson, Kit Boyce, Deborah Bennett, Zeus Cervas, Erik Wiese, Olga Guerdjikova, Tim Borquez, Russ Mooney, George Chialtas, Mario Piluso and many other talented *CatDog* artists and writers; *SpongeBob SquarePants*—108: art directed by Nicholas Jennings, drawn by Caleb Meurer for TV Guide, 116-117: (rough storyboards for the "Sponge Boy" pilot) Derek Drymon and Stephen Hillenburg, 118-119: (retro B-movie images) Nickelodeon Creative Resources; *The Fairly OddParents*—134: ("Dr. Rip Studwell") board director and artist Dave Thomas, 136-137: (all title cards) Butch Hartman and art directors Bob Boyle, George Goodchild, and Ernie Gilbert, 140: all sketches by Butch Hartman except bottom left ("Catman") by Dave Thomas, 142: Butch Hartman and George Goodchild, 143: Butch Hartman; *INVADER ZIM*—146: Bryan Konietzko, 147: Jhonen Vasquez, 149: (strip of images) Jhonen Vasquez, (poster image) Bryan Konietzko; *Chalkzone*—152: (right-brain/left-wing) Bernie Peterson, 154: (storyboard panels) Alex Kirwan, ("Rudy" expressions and blue sketches) Carlos Ramos, ("Rudy," bottom left) Barry Bunce, ("You've Got the Chalk" artwork, bottom right) Howie Hoffman, 155: Bernie Peterson; *The Adventures of Jimmy Neutron, Boy Genius*—161: (top row) Paul Claerhot and Keith Alcorn, (second row) Fred Cline, (third row) Keith Alcorn, (bottom row, left to right) Fred Gambino, Fred Cline (2), 164-165: (color script) images created by Fred Cline and Paul Cheng; *My Life as a Teenage Robot*—171: (paintings) Seonna Hong, (original black-and-white drawings) Alex Kirwan, 172: (paintings) Seonna Hong, (original black-and-white backgrounds for Vexus Palace and Japan) Chris Tsirgiotis, (Tremorton) Joseph Holt, 173: (color marker comps) Alex Kirwan, 174: (background art) top: Joseph Holt, bottom: Chris Tsirgiotis, (drawing of Vexus) Alex Kirwan, 175: (paintings) Seonna Hong; *Danny Phantom*—(all color artwork) Ben Balestrari, Steven Silver, and Wincat Alcala, except 188: (storyboards) Ben Balestrari, 189: Butch Hartman and Steven Silver, 190-191 (title cards) Ben Balestrari and George Goodchild; *Avatar: The Last Airbender*—196-197: Bryan Konietzko, 198: (storyboards, top and bottom left, center) Dean Kelly, (final animation) JM Animation, (storyboard, center) Chris Graham, (final animation) JM Animation, 199-202: Bryan Konietzko, 203: (background layout, from left to right) Jevon Bue, (background layout) Jevon Bue, (photo) Michael DiMartino, (background layout) Jevon Bue (3), (photo) Bryan Konietzko, 204-205: Bryan Konietzko; *Catscratch*—208: illustrated by Sean Charmatz, 209: Luther McLaurin, 210: (storyboard) Doug TenNapel, (illustration of cats) Sean Charmatz (background) painted by Scott Morse, 211: Doug TenNapel; *El Tigre*—232-233: (female designs and color) Sandra Equihua, (male designs and color) Jorge Gutierrez, 234: (Manny's bedroom, bottom) color and design by Roman Laney, Tod Polson, and Jorge Gutierrez, 235: (Leone School, top left) color and design by Roman Laney, Tod Polson, and Jorge Gutierrez, (town of Calvera, top right) color and design by Roman Laney; *Tak and the Power of Juju*—261: concept art by Mike Dougherty, posed/rendered art by Josh Book, 264: ("Gratch" concept art) Jennifer Wood, ("Gratch" concept painting) Honore Gauthier, 265: ("Lizard" concept art) Jennifer Wood, ("Lizard" concept painting) Bill Dely, 266-267: ("Judge Juju," "Motiki," "Killjoy Juju," "Big Boss," "Porcupine," "Skeleton Monkey," "Repulsive Juju," and "Chief" concept art) Mike Dougherty, (concept paintings) Bill Dely, ("Chief" concept art) Bill Dely, ("Pugnacious Juju" and "Hermit" concept art) Jennifer Wood, (concept painting) Bill Dely, ("Slog" concept art) Lane Lueras, (concept paintings) Bill Dely.

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